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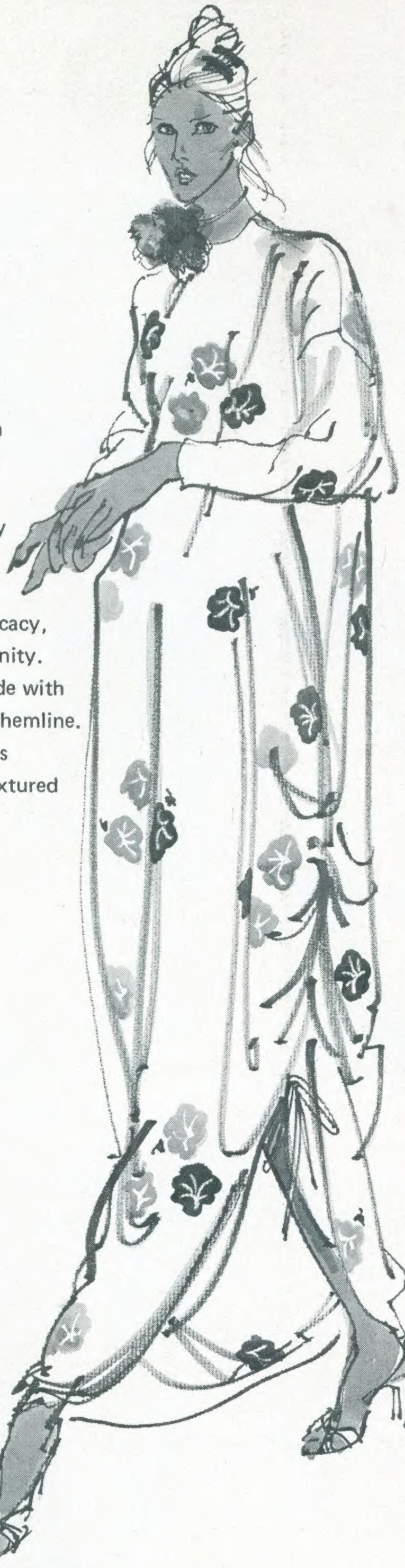
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FEBRUARY, 1978

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VOGUE®



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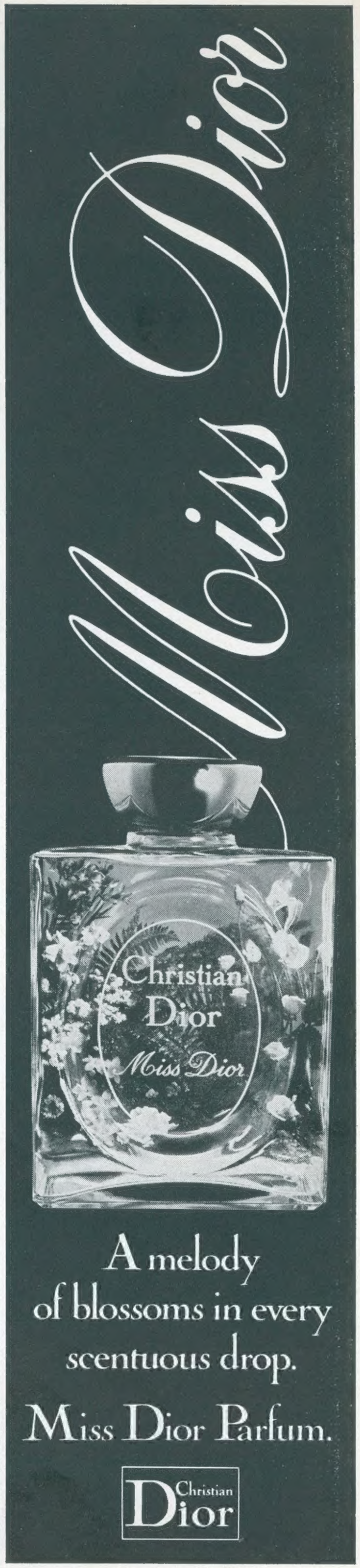
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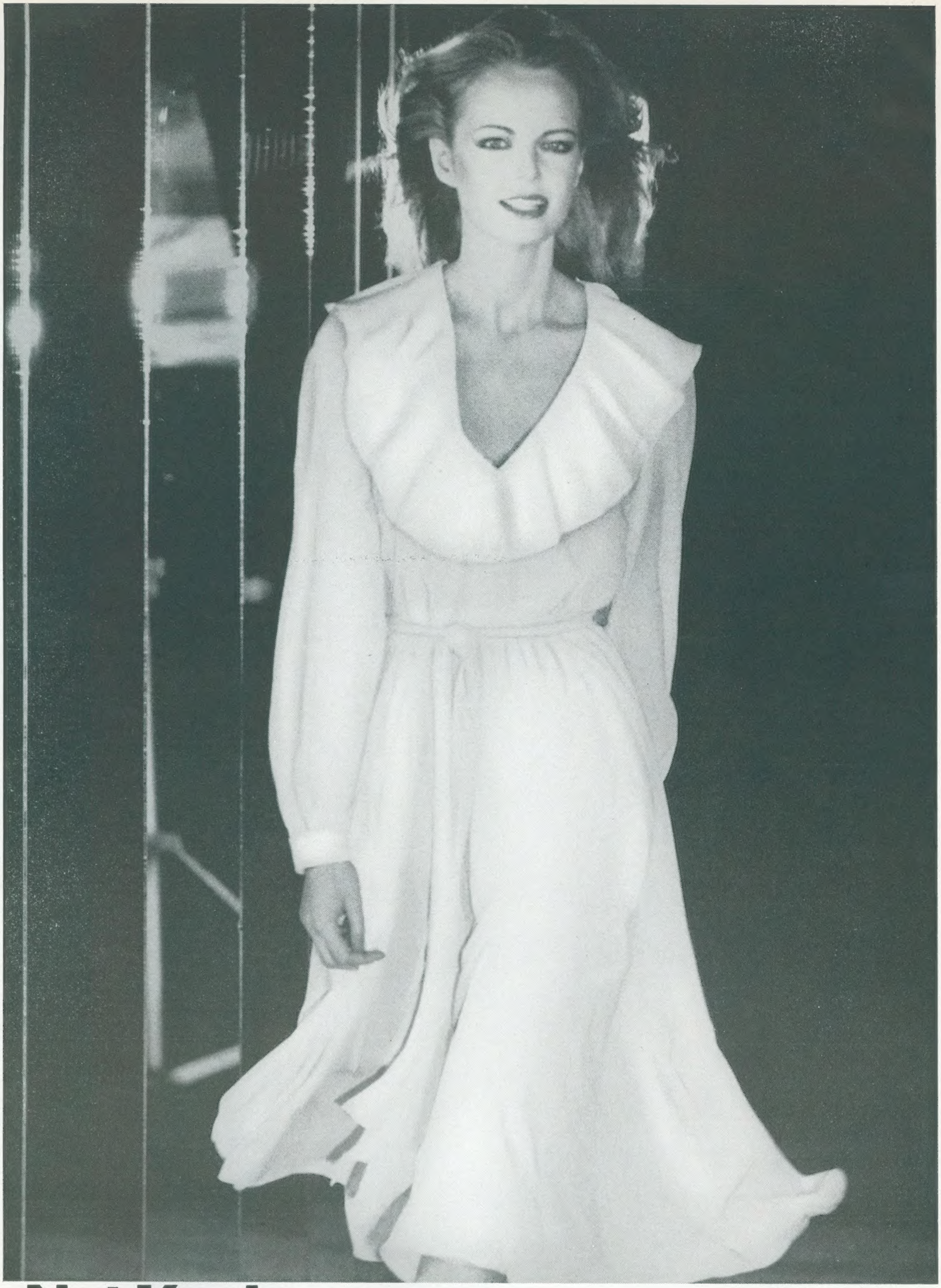
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BEAUTY ON OUR COVER On Patti Hansen, all the sheer, natural-looking makeup healthy skin needs for day—Charcoal Grey eye shadow, Red Roses blush, Quiet Peach lipstick: the earthy clay pinks of Helena Rubinstein's Nefertiti coloring. Ariella did the makeup; hair, Garren at The Plaza. (More beauty, pages 220-227). FASHION A jacket that's as soft as a scarf (we tied it over Patti Hansen's shoulders!)—Julio's pink-and-white plaid, over his pink polo shirt and narrowing pink pants, all in Chantilly satin cotton. (Another look, and information, on page 215). Pink enamel disk drop earrings, by Shashi. About $35. Bergdorf Goodman; World Center, Westwood Village, California; Thousand Flowers, San Francisco. Photograph, Albert Watson.

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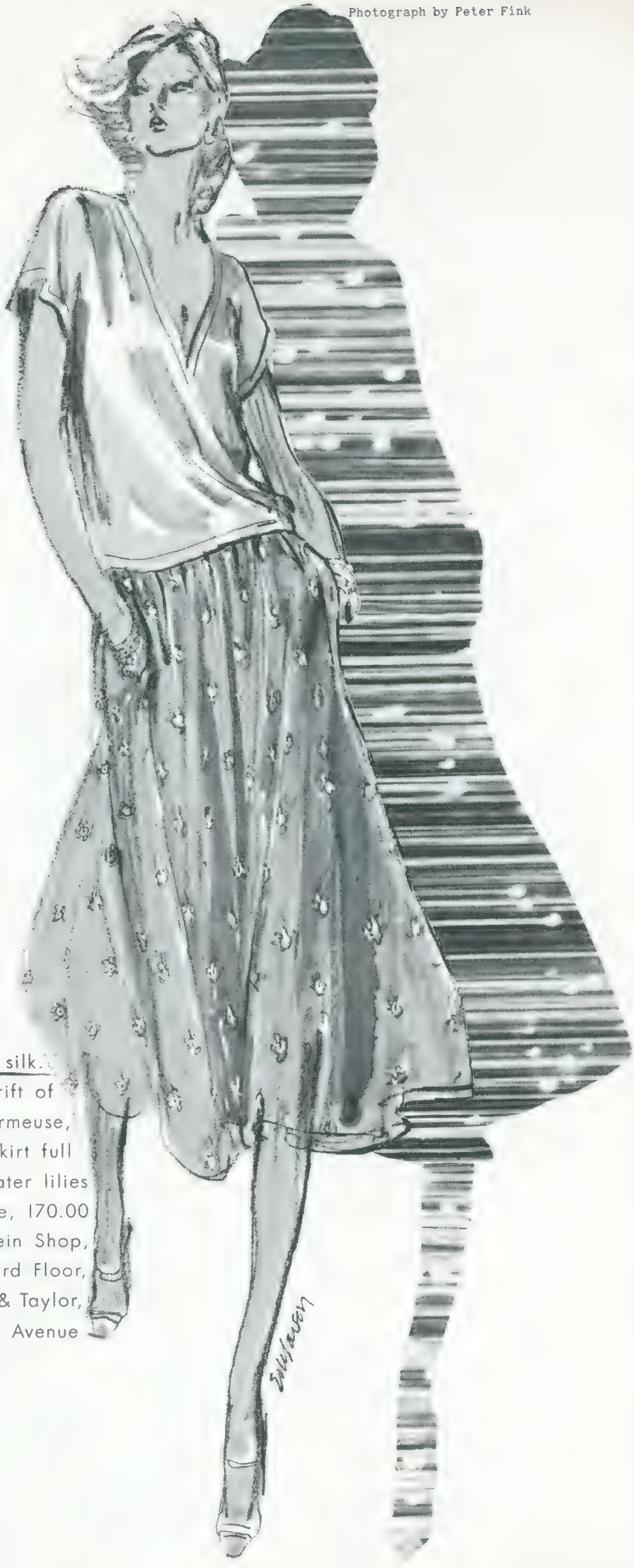
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You Write Us

Tracking Old Krupnick

I am writing to you with a burning question which I hope you can answer. I could swear that in some back issue of Vogue I saw a small notation in a food-oriented column stating that the latest thing to drink was a liqueur from Czechoslovakia called Old Krupnick. "Old Krupnick," I said. "Anything with a name like that has got to be good."

Let me assure you that Seattle is by no means a frontier town still fending off Indians, but no liquor store . . . here had ever heard of Old Krupnick. It so happened that my parents were leaving for a cross-country trip. . . . "Surely," I thought, "they'll have Old Krupnick on the East Coast." I was, however, wrong. All across Canada, New England, the South, Texas, and California my parents asked for Old Krupnick and received blank stares, guffaws, and "You're joking, of course," for replies.

Now, I begin to doubt my sanity. Is it possible that I made it up? If so, what perversity of mind would dream up such a name as Old Krupnick? Please, Food Editor, your reply is important. Is Old Krupnick for real—or do I need help? If it's real, where must one go to get some? . . .

Lisa Boles
Seattle, WA

EDITOR'S REPLY: *You don't have to doubt your sanity—and your memory is excellent. You did read about Old Krupnick in the June 1976 issue of Vogue in an article entitled "Ice-Ins: Chiller Drinks."*

Old Krupnick is, in fact, a Polish honey liqueur imported by Schenley Importers. We suggest that you write to their office here in New York at 888 Seventh Avenue, to the attention of Mr. John Watkins in the Imports Department. He should be able to tell you where the liqueur is sold in the Seattle area.

(Continued on page 112)

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We wouldn't swear the fortune teller in that Paris cafe knew a lifeline from a clothesline, but she did have unquestionable taste. She had ordered an 'extraordinaire' Smirnoff Bloody Mary. There was a lull in the conversation, and then she spoke.

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PEOPLE ARE TALKING ABOUT...

fashion

Dressing with dash . . . million-dollar Halston . . . movie clothes for real women . . . what's coming next

Among the supersonics of the Concorde, the availability of a Europe suddenly offered us by Freddie Laker, charter flights, and the entire standby setup, there's a new airplane life flying by today and a widespread spontaneity in rushing to wherever. What will this mean to fashion? A greater universality, most likely; certainly some more serious thought to non-crushable, versatile, comfortable clothes to go anywhere. . . . While most of us are counting calendar days until we can chuck off our Nanook of the North clothes for spring, the fashion industry's already lining up materials for next winter's trappings. The word on fabrics for a year from now? Classic—with softness. Soft textures, loose weaves, brushed fabrics; heathery Highland colors, powdered pastels, earth tones—clay, mahogany, ochre; woven cloth with a bit of bounce; mohaired knits; un-obvious prints—inspiration coming anywhere from watermarks to needlepoint to Star Wars *to Raoul Dufy. Biggest news in prints are the miniature foulards: bets are on they're the '78 replacement for this season's challis.*

A special dash to their dressing—that's the only way to describe a certain bravado you find sneaking into the style of the most terrific-looking women these days: Huge shawls, serapes tied like the coziest kinds of mufflers: gloriously thin, impractical, sensuous suèdes, worn under furs—in dresses, pants, pullovers: white silk aviator scarves, tossed over day clothes, for the most dashing kind of brighteners. Looks like careless luxury—but don't believe it; this is something carefully conjured up to have fun with. . . .

Computers—to create fashion: they're not about to nose out Saint Laurent or Seventh Avenue, but some major textile industries here and in Japan are now putting out Big Brain-designed fabrics. A computer, it seems, can come up with, in minutes, hundreds of variations of a print or can create its own designs from mathematical abstractions. How can you recognize a computer-designed fabric? By its perfection, says Janice Lourie, a tapestry weaver and an inventor for IBM who holds most of the patents in this area. But the computer doesn't have the flexibility or the endless imagination of the human head: its strength isn't in the machine's creativity but in its muscle. "Using the computer for fashion design," says Ms. Lourie, "is like having a cougar under your control. Once you've tamed it, it's very exciting to put it to work for you."

"Bravado...sneaking into the style of the most terrific-looking women"

Halston's million-dollar investment? His new digs in New York's luxe Olympic Tower. After a two-year search for a bigger home for his Madison Avenue business ("Everyone had to line up to use the cutting tables here") and nearly a year in planning, Halston has packed up design studio, workrooms, made-to-order salon (but not the boutique), to midtown Manhattan. "It's going to be the greatest workspace in the world," he said. Looking out on Rockefeller Center, Saks, St. Patrick's, the salon has eighteen-foot-tall ceilings, mirrored walls to reflect Fifth Avenue hustle, Venetian red carpets and tables. New home's designed by Halston, of course. . . .

"Not all women want to be courtesans." This, from Hubert de Givenchy, the man who could have coined the word "elegant," explaining his new lingerie line—crisp, feminine, nearly Victorian—for Boutique Loungewear. . . . Leave it to the Parisians to bring some diversion to the natural stone craze. While U.S. women are weighing themselves down with slabs-of-stone accessories, the Galerie Michel Cachoux in Paris has taken off with a mineral show, the chief attraction of which is a seven-foot-tall amethyst. Shoplifting's no threat, evidently—the star rock weighs in at five-hundred kilos. That's eleven-hundred pounds. . . .

Men's furnishings—and a splash of haberdashery—worn as only a woman can wear them: fedoras or snap-brimmed hats, à la Lauren Hutton, plunked over tucked-up hair, on the best-headed young women in New York; ties—loosely slipknotted or in a woman's (not a bow-tie) bow. In Paris, it's lads' caps, for the "garçonne" look: There, schoolgirls are playing schoolboys again, plus ties, sweater vests, hiking boots, tweeds. . . . With all the easy-pieces wearables, belts are coming out as the key accessory and body-emphasizer for spring: worn wide, on the hips; in double belts—looking newest in ropes; as the bowed belt—in Calvin Klein-like ribbons; with odd-shaped, standout buckles. . . . At last, some real-clothes dressing—created for—then coming back at us from—today's movies. Keaton-clothes in *Annie Hall*, Theoni V. Aldredge's Dunaway-designs for *Network*, Anthea Sylbert's looks in *Julia*. After seeing the films, women have hit the stores in search of Fay Dunaway's shirt, Annie Hall's jacket; this could be the best proof yet of the return of "honest" women in films.

—KATHLEEN MADDEN

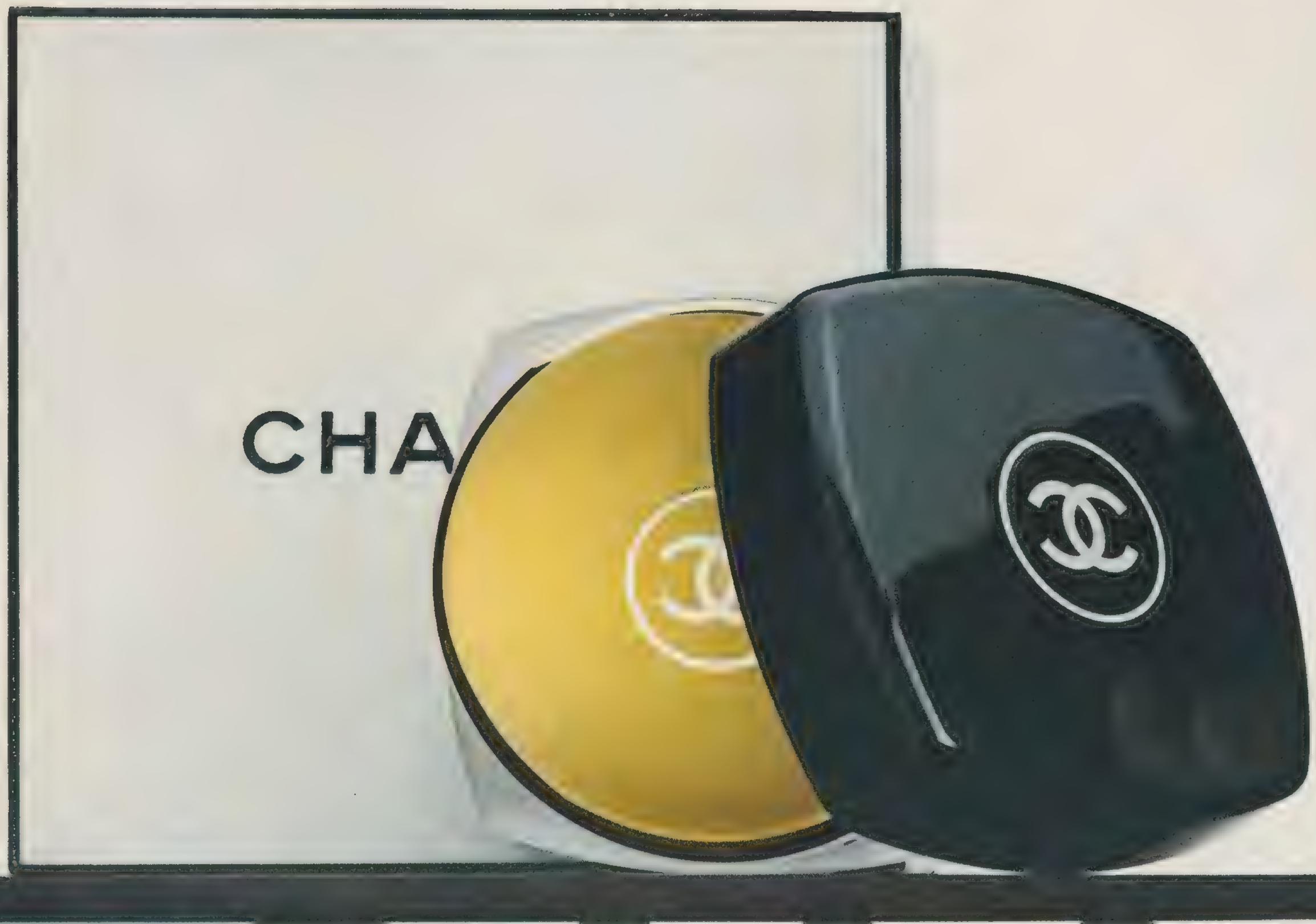
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COMING

WHAT'S NEWS, WHAT'S NOW

TV's next network... a primal-scream film... what the Saudi Arabian bought... synthetic superstars? ...newest from the queen of clubs

Movies

By Rex Reed

The Serpent's Egg
Directed by Ingmar Bergman, starring Liv Ullmann and David Carradine

It is November 1923, a time of murderous inflation in Berlin. Everyone has lost faith in both the future and the present, the Third Reich is on the rise, and everything is drenched in the stench of fear. Against this tapestry of disorder and chaos, Ingmar Bergman weaves a spellbinding tale of horror as seen through the eyes of a Jewish circus performer from Philadelphia and his sister-in-law, a cabaret singer.

Liv Ullmann, as the singer, is kind, naïve, like O. Henry's last leaf clinging to a freezing wall on a dead vine. She doesn't seem to connect with the terrible things going on around her. She feels guilty over her husband's suicide, guilty over the moral disintegration of his alcoholic brother (played with quirky, deformed eyes and hypnotic, hang-lipped horror by David Carradine).

In a sense, *The Serpent's Egg* is Bergman's version of *Cabaret* and *The Damned* thrown together—a movie about guilt, collective and individual, and the fear that feeds it. As a child, Bergman was sent to live with a German family who encouraged him to join a Nazi youth group. Judging from the guilt motifs in his films, the puritanical fever he experienced has taken him most of his adult life to exterminate. *The Serpent's Egg* is his exorcism.

Gloomy and repellent as it is, the film is a physical and sensual work of great importance. Watching it is rather like staring at the rotting faces in George Grosz graphics: we are saddened and repulsed, but we know we've seen art that isn't bogus. At movie's end, the Nazis are still being controlled by the crumbling government, but we know too well what will happen in the future, as we also know what will happen generations hence. The film is a reminder and a warning. It takes guts to sit through, but it's as penetrating as a laser.

Fingers
Directed by James Toback, starring Harvey Keitel, Jim Brown, and Tisa Farrow

Popular culture says: portray violence, but make it entertaining. Writer James (*The Gambler*) Toback, making his directorial debut, portrays violence to a sickening degree; but he doesn't know a thing about entertainment, which would be OK if he also could make us care about his grotesque neurotics. All he makes us do is wince.

The theme of this film seems to be the complex forces of character influence that turn a sensitive pianist into a rampant lunatic. Harvey Keitel is a study in contrasts: intensely dedicated to the classical music he plays, yet walking to the beat of bubble-gum rock; knocking girls around in a street-punk manner, yet harboring suppressed homosexual fantasies. He ends up flunking his concert audition for Carnegie Hall and committing a savage murder, castrating the victim and blowing his head off.

If Keitel represents freedom and the thugs and whores who won't leave him alone to play Bach cantatas represent conformity, Toback has missed the boat. The style is too incantatory, the lines seem like obscure mutterings, and there is too often no decipherable relationship between the characters, their words, and the action on the screen. *Fingers* is worth seeing for Keitel's rhythmic, primal-scream performance: he uses an angry visual shorthand, talking with his fingers, popping and tapping them, while his nerves constrict and his brain wanders. There's an animal inside his skin, eating away at his mind and marrow; but the movie he's clawing his way through is just another turgid, offensive, humorless indulgence in the guise of social relevance.



David Carradine, above, in "The Serpent's Egg": Ingmar Bergman's "movie about guilt . . . and the fear that feeds it"

Books

By Allene Talmey

Blue in Chicago
By Bette Howland (Harper & Row)

Inside this first-rate mind, a first-rate observer has struggled successfully to get out a first-rate novel. Chicago is both the place and the heart. What happens here is similar but not identical to what happens in other cities. Like a strawberry blotch on a cheek, Chicago, blue-collar Chicago, where "the grass looks tough enough to fend for itself," is unendingly marked. Howland's people—sharp, individual, survivors all, the kids and the grandmothers, the Blacks, the Jews, the Ukrainians, even the crazies—are as indigenous as sand in a desert. In this disciplined, unrushed, short book, its line held taut, are half a dozen stories all meshed by a forty-year-old divorced mother, the narrator, who is an intense pleasure to know.

The Grab
By Maria Katzenbach (Morrow)

An illuminating novel of startling intelligence by a writer of twenty-four going on seventy, *The Grab* has been whittled down, for all its intricacies, into a spare, exciting achievement. The story line is simple: three middle-aged sisters spend three days in their dead mother's house divvying up all the contents—The Grab. In the process, Maria Katzenbach makes clear the love/hate in their adult sibling rivalry, their relationships to others in their parents' families, the memories of the family houses, the family silver, their present lives with husbands and children, their wedding nights, their conceptions of the Family Code and the Tradition of The Grab. And the toll, the harrowing toll, the melodrama that lies behind the sisters' choices of property. Triple stars.

Blood, Brains, and Beer: The Autobiography of David Ogilvy
(Atheneum)

In this impatient memoir, this partial account of the eccentric, rich stew of his life, David Ogilvy seems to be urging himself to get cracking. To understand him even vaguely, one must realize that at thirty-eight Ogilvy gave up a disastrous try at farming among the Pennsylvania Amish to start his own advertising agency in New York City. He then had a wife, a young son, $6000, no credentials, and no clients. These days, his company, Ogilvy & Mather, one of the five biggest advertising agencies in the world, has "offices in twenty-nine countries, one thousand clients, and billings of $800,000,000 a year." Now, Ogilvy lives in France at his twelfth-century château, with its thirty-seven bedrooms. In strong touch still with his partners, he calls himself the company's Holy Spook.

So incredible is much of Ogilvy's life that it sometimes reads like a Woody Allen monologue. Born in 1911 into Beatrix Pot-

(Continued on page 36)

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WHAT'S NEWS, WHAT'S COMING

ter's England, he had the luck to have a bizarre, brilliant family, once rich, then poor, but with old-boy connections. At eight, Ogilvy arrived as a scholarship boy at St. Cyprian's, the boarding school already vilified by George Orwell, Cyril Connolly, and Cecil Beaton, where the headmaster's wife, a castrating ogre, looked like Hermann Goering. Eventually, Ogilvy landed at Christ Church, Oxford, where he failed all his examinations, lasted two years, and often rode from London to Oxford on the last train, known as the Flying Fornicator.

Naturally, with his ties to the Establishment, he ran away from Oxford to be a cook at the Hotel Majestic in Paris under the terrifying but great chef Monsieur Pitard. His boss assigned him to prepare hot bones for the customers' spoiled poodles. Abandoning the kitchen, Ogilvy returned to England to sell Aga stoves; but, tiring of that, he emigrated to the U.S.

Ogilvy soon began working for Dr. George Gallup, a polling job that took him to Hollywood where he found movie stars "repulsive egotists," except for Loretta Young and Harpo Marx. Gallup taught Ogilvy this consummate truth: "When you don't know the answer, confuse the issue."

At the start of World War II, he joined Sir William Stevenson, head of the British Secret Service, who soon lent him to General Donovan, head of the American OSS, our new war intelligence. In time, he had charge of ruining businessmen in Latin America who were supplying Hitler with strategic materials. In 1963, when his *Confessions of an Advertising Man,* a volatile bestseller, appeared, I wrote in my review that, "To many people in his field, David Ogilvy is a genius," a notion in which I still concur. In the intervening fifteen years, he's gotten no dumber.

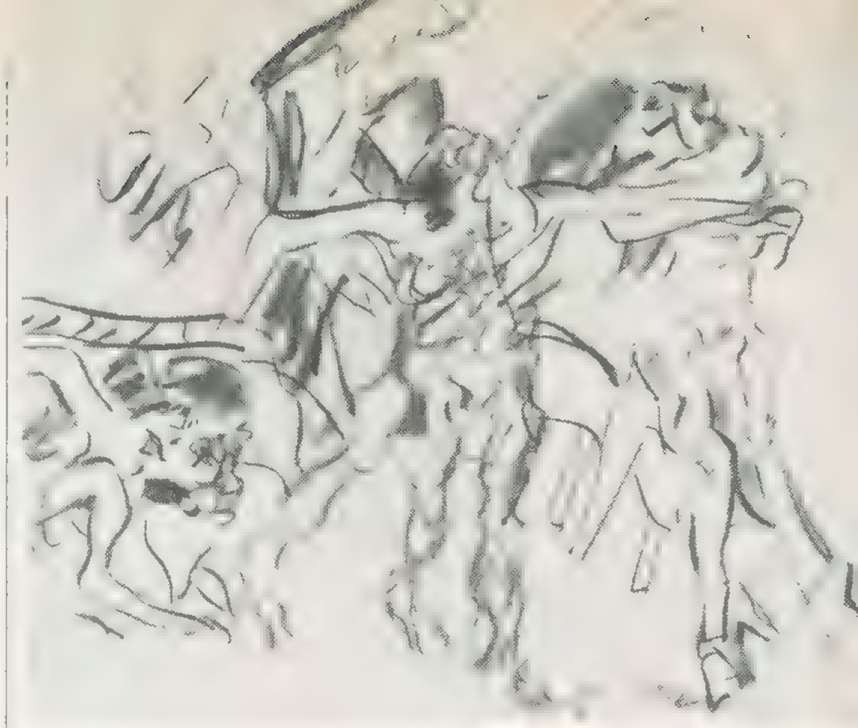
Art

By John Perreault

Willem de Kooning in East Hampton
The Solomon R. Guggenheim Museum, New York; February 10 through April 23

In the early 'sixties, Willem de Kooning moved from New York City to The Springs just outside East Hampton, Long Island, where he had been summering for several years. His art changed, but it changed in unexpected ways. Long Island daylight is a bit more joyous than the gloom of a New York City loft. The flat land, settled by the Dutch, is quite like De Kooning's native Holland, which he left as a young man.

After his move, De Kooning unexpectedly did not continue the landscape abstractions that had become his main concern. Instead, he revived his "Woman" motif: His angry White Goddesses of the 'fifties are key works of postwar American art, both as Action Painting and, because of his Marilyn Monroe paintings, as a precedent for Pop. De Kooning's East Hampton women, however, are seaside, Rubens-like teenagers, more expressive of joy than anxiety. Recently, figures have virtually disappeared, women becoming landscapes. De Kooning, at seventy-three, continues to refuse to limit



From The Guggenheim's De Kooning exhibit, a joyous view of women: above, charcoal figures in landscape, ca. 1968

himself either to figuration or to abstraction, but modulates—sometimes in the same painting—between the two.

The Guggenheim Museum in New York City is offering an in-depth survey of De Kooning's work since the early 'sixties. Along with the magnificent paintings are related drawings, masterful in their own right, and bronze sculptures that seem to have taken up the Soutine-like expressionism central to De Kooning's earlier paintings.

Frida Kahlo
Museum of Contemporary Art, Chicago, Illinois; through March 5

The current rediscovery of women artists of the past is entirely necessary. Far too much art has already been lost. *Women Artists: 1550-1950,* which opened at the L.A. County Museum of Art last year, was only a beginning: exhibitions devoted to individual artists were bound to follow. This exhibition of over forty paintings by the Mexican artist Frida Kahlo (1910-1954) is an example and undoubtedly it will be followed by many others. Leonor Fini? Kay Sage? The list of women artists is too long.

Frida Kahlo, an invalid since an accident at the age of fifteen, turned to painting. Drawing upon the popular arts of her native Mexico—a great many of her paintings are on tin—her frontal, flat figures are more often than not self-portraits and are extremely autobiographical. Her husband, the celebrated Mexican muralist Diego Rivera, figures in some. The paintings might appear naïve, but they are actually a highly sophisticated assimilation of Mexican visual culture, utilized for personal expression.

In 1938, André Breton claimed Kahlo for Surrealism, a connection she gracefully declined: "[They] thought I was a Surrealist, but I wasn't. I never painted dreams. I painted reality."

MORE ART:

June Leaf: Also at the Museum of Contemporary Art, Chicago, thirty years of work, moving from realism to expressionism, the latter represented by three-dimensional tableaux such as "The Ascension of the Pig Lady. . . ." Through March 5.

Masters of the Camera: Musée d'art contemporain, Montreal, Quebec, Canada, presents "Stieglitz, Steichen and Their Successors," critic Gene Thornton's convincing defense of "commercial" photography as art. Through February 12.

(Continued on page 40)

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WHAT'S NEWS, WHAT'S COMING

Recordings

By David Sargent

Bruckner: Symphonies Nos. 7 and 9
Herbert von Karajan conducting the Berlin Philharmonic Orchestra (Deutsche Grammophon)

The massive Germanic symphonies of Anton Bruckner are not to everybody's taste, but that's partly due to the way in which they're performed these days. Bruckner composed his gigantic works in the shadow of Richard Wagner, and they are imbued with a kind of mystical piety and Teutonism. The prevailing interpretive style today —for all music, and by instrumentalists as well as by conductors—is brisk and to the point. This can work well for a lot of music; but, with Bruckner, it's more often fatal, stripping him of his mystery and making his symphonies come across as slightly simplistic chunks of sound.

Herbert von Karajan has been accused of favoring a slick, superficial style of his own; and, in some of his opera performances, he has fallen into a mannered, ultra-glossy interpretation. But Karajan has his own kind of perfumed mysticism and, with Bruckner, it works marvelously well. With the previously released recordings of the Bruckner Symphonies Nos. 4 and 8 (the greatest of them all), this two-disk set marks the beginning of what should be the most distinguished Bruckner cycle of our time.

Billy Joel: The Stranger
(Columbia)

In 1973, Joel had a national hit with a song called "Piano Man," but after that he sank back into the slough of regional favorite (in his case, the region was Long Island and, by extension, the New York City area). This was partly because of the fickleness of taste in the country as a whole but mostly because Joel wasn't always able to live up to his own best gifts. He does so with this record, and it may well bring him national stardom on a more lasting basis.

Joel's gifts are not unlike Bruce Springsteen's, although he lacks that final degree of rock-and-roll passion that sets Springsteen apart. Joel is a softer, more middle-of-the-roadish sort, given in *The Stranger* to sentimentalizing the lives of New York's lower and middle classes. But he sentimen-



Singer Mary Kay Place, above: moving from "Mary Hartman" to Assertive Woman

talizes those lives honestly and with a good deal of musical distinction. He has an affecting baritone, and he plays the piano with a busy energy. His arrangements blend intensity with lushness; and, beyond this disk, he gives an appealing stage show, too.

Rick Danko *(Arista);* **Levon Helm and the RCO All-Stars** *(ABC)*

Even before the appearance of The Band's *Last Waltz* album commemorating that venerable rock institution's supposed last concert, we have the first two solo albums from Band members, both of which feature active participation of other members as well as by more-or-less famous sidemen. Levon Helm, The Band's drummer, was its strongest singer, and his disk is full of the twanging, country-rock good times that characterized The Band's music at its raunchily toughest and jolliest.

But Danko, even though his singing voice still sounds strangulated, has made a record that reaches out with The Band's old mystical urgency in a way that only Robbie Robertson, the old group's most active songwriter, attained with any frequency. If Danko can keep producing records as good as this, his emergence as a composer will be exciting indeed.

MORE RECORDINGS:

Toni Brown and Terry Garthwaite: The Joy (Fantasy). The former mainstays of Joy of Cooking, one of the first rock bands fronted by women, have reunited to make a strong, delightful disk that should appeal to both sexes.

Franck Symphony in D minor: Andrew Davis conducting The New Philharmonia Orchestra (Columbia). The symphonic masterpiece of late nineteenth-century France receives a taut, committed performance from Davis, and Fauré's incidental music to Maeterlinck's "Pélleas et Mélisande" is a nice bonus.

Mary Kay Place: Aimin' to Please (Columbia). The second record of the "Mary Hartman" regular and a strong improvement over a very promising debut, this is assured, attractive country singing, with an interesting sub-theme of feminine assertion.

Mahler Symphony No. 9: Carlo Maria Giulini conducting the Chicago Symphony Orchestra (Deutsche Grammophon). Giulini offers an expectedly elegant and surprisingly tough account of this masterpiece, and the Chicagoans flesh out his intentions with their customary virtuosity.

Joan Armatrading: Show Some Emotion (A&M). Armatrading, born in the West Indies and raised in London, has evolved a unique singing and composing style, blending rock with guttural assertiveness and sinuous guitar playing. Highly recommended for the curious.

Deniece Williams: Song Bird (Columbia). Williams, one of the most promising new Black women singers, mixes familiar soul signatures with imaginative style.

Taxes

By Julian Block

Filing-time fantasies

Don't fall for the myth, popular among taxpayers, that early tax-return filers run less risk of audit than late filers. They reason that the IRS pays less attention to early returns because it expects cheaters to hold off from filing until the last minute. Conversely, according to another myth, it's the late filers who stand a greater chance of escaping audit because IRS agents are overwhelmed with returns around April 15.

The IRS says it makes no difference whether you file early, in-between, or late. All returns go through IRS computers that look them over for arithmetic errors and also single out returns for audit on the basis of top-secret calculations that score various items. High-scoring returns—and some chosen purely at random—are then scrutinized by IRS agents to determine which ones actually should be audited.

Strangely enough, where you file affects the odds. A Manhattan filer stands a greater chance of audit than a New Orleans filer. But if you report high income, it will not make much difference where you file your return.

Nor will it help to complain about how the odds vary. An Illinois taxpayer charged the IRS with violating his civil rights by picking his return for audit, thus requiring more supporting data from him than from the millions who escaped audit. The Tax Court was unmoved by his complaint.

(Continued on page 42)

Where to eat now:

Café Reginette

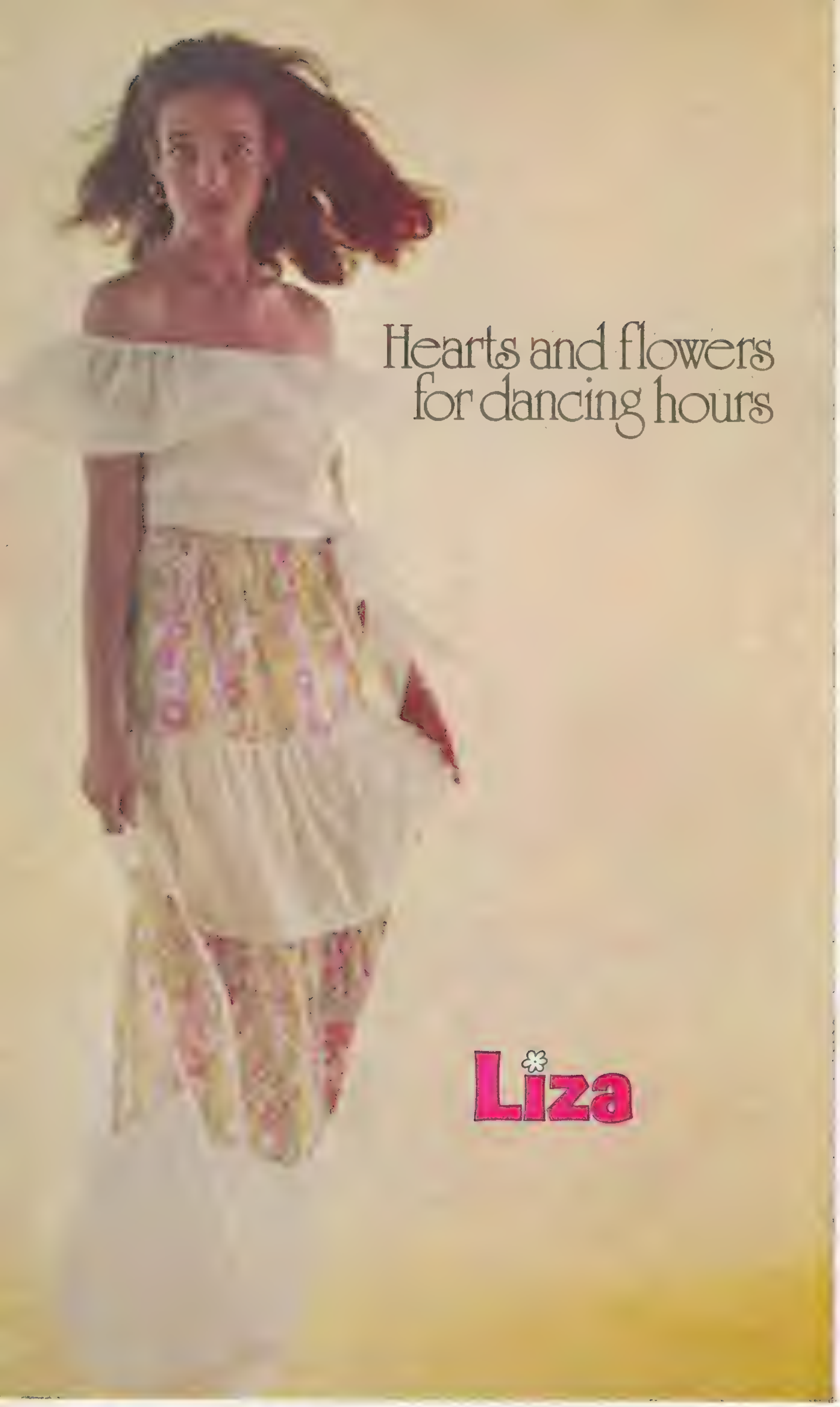


Nestling next to Manhattan's Regine's is Café Reginette, the Empress of Night's most recent New York enterprise. And she's done it again, but this time on an everybody-can-come-right-in level. No dancing but plenty to eat and drink (much of this *very* good); fast, amusing service ("Try the crock," advised one waiter); decor which is zesty Franco-American alliance; and Barbara, Régine's ex-daughter-in-law. Tall, pretty, and commonsensical, Barbara, *left,* does the *Maîtresse d'* honors ecstatically. Menu ranges from Les Reginettes, excellent pastas—delicate, glistening noodles fancifully combined with smoked fish and dill or tomato and mint—to the best red-caviar omelette in town—to a masterpiece cheese cake. And just as rewarding as the menu is the passing show of eaters—it's vociferously polyglot.—LEO LERMAN.

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Sports

By Kay Gilman

Women pros, super-starred

The fourth edition of *The Women's Superstars,* ABC-TV's decathlon-like competition for outstanding female athletes, will be televised on Sunday, February 19. What exactly is *The Women's Superstars?* A media-arranged meet where invited athletes compete—for two strenuous days, in seven out of ten possible events (excluding their personal specialty)—for hefty prize money (first-place award is $25,000, with $15,000 for second, and $10,000 for third) plus bonus points and dollars. Events run the gamut from tennis, bowling, track, and swimming to less prosaic endeavors such as bicycle racing, running an obstacle course, and rowing. Competitors are an equally mixed group: expected this year are professional volleyball player Linda Fernandez, pool-whiz Jean Balukas, logroller Judy Scheer, jockey Robyn Smith, track stars Francie Larrieu and Kate Schmidt, bowler Patty Costello, Olympic diving champion Jennifer Chandler, and the fastest woman on land, supersonic auto driver and stuntwoman Kitty O'Neill. Defending the *Superstars* title she's won for the last two years will be Anne Henning, a twenty-two-year-old who won a speed-skating gold medal in the 1972 Winter Olympics.

Some call the *Superstars* concept "hokey"—a meaningless competition contrived solely for the airwaves—but, for the women athletes, the two days spent in Freeport, Grand Bahama Island, are a unique chance to exchange information and experiences. The *Superstars* gives them the opportunity to make the kind of money that may be a mere lagniappe to professional sportsmen but is nearly unheard of for women.

The interaction between the women athletes during the *Superstars* has been electric, so it's not surprising or coincidental that the now two-year-old Women's Professional Softball League had its genesis at the first *Women's Superstars* in 1975, when tennis star Billie Jean King and golfer Jane Blalock met the stupendous softball pitcher Joan Joyce and resolved to move women's softball into the professional arena.

For Anne Henning, who has been in serious five-days-a-week training for the *Superstars* since July and who has taken home $95,600 from her two first-place finishes, the days of the competition are "a very interesting time. Being with other athletes who are all tops in their fields is very special," says Anne, "and so is the feeling of camaraderie among us. The only time that mood changes is when the gun goes off—that's when we satisfy our competitive spirits. For however long it takes, we're adversaries; but, immediately afterwards, we're mutually supportive friends again. It's healthy competition and good friendship. What could be more meaningful than that?"

(Continued on page 46)

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WHAT'S NEWS, WHAT'S COMING

Tv

By Diane English

Birth of a network?

This month marks ABC Television's twenty-fifth year in broadcasting. It *has* been that long since a new network has emerged, but the day of a new "fourth network" may be just around the corner.

In the fall of 1976, a fourth-network experiment called Operation Prime Time was launched. Nearly one hundred independent television stations across the country banded together, pooled funds, and produced a six-part, $3 million TV adaptation of Taylor Caldwell's *Testimony of Two Men,* which was broadcast in May 1977 by participating stations. Without the benefit of permanent electronic or administrative unity, the independent stations were bound together by their desire to produce quality programming that would break the networks' ratings monopoly. Last fall was a very good time to launch this first, albeit temporary, fourth-network venture. The supply of TV advertising time was not enough to fill an ever-increasing demand, and network rates were climbing as high as $50,000 for a thirty-second spot. Sponsors were eager to investigate a new outlet for their product, and independent stations were tiring of airing network rejects and reruns.

One of New York City's independent stations, WPIX, for example, invested in *Testimony* and made a profit; ratings-wise, *Testimony* was also a success for the station, averaging a 12 on the Nielsen scale—a sizable increase over their normal rating, yet miniscule compared to the big networks' average of between 18-20.

The outing took the networks by surprise—enough so to influence a change in programming patterns. Spring traditionally has been a season of reruns; but, in order to avoid rating vulnerability to another fourth-network "attack," this spring will bring more specials and blockbuster movies.

Spurred on by the initial success of Operation Prime Time, other ad hoc network plans have begun to take shape, many of them organized by corporate sponsors. Mobil Oil formed a temporary network last fall to air its *Ten Who Dared* series and has done so again to present its *When Havoc Struck* (aired last month) and *Between the Wars* (airing April 5) series. Benton and Bowles, the advertising agency, is said to be developing a network for its client General Foods.

Norman Lear, whose *Mary Hartman, Mary Hartman* was rejected by the networks, has, for both creative and economic reasons, investigated the possibility of his own Saturday night network. For the time being, he will organize an ad hoc *Fernwood Night* network to distribute, beginning in April, last summer's spin-off hit.

Tremendous structural and economic obstacles, however, stand in the way of forming a permanent fourth network. Right now, there are not enough independent stations to make such a network feasible, and fund-raising problems must be overcome as well. Paramount Television, for instance, a division of Paramount Pictures, offered to supply subscribing stations with three hours of prime-time programming per week, including new sixty-minute episodes of *Star Trek* and two-hour, made-for-TV movies, but plans to begin the project have been delayed due to an unexpected reluctance by advertisers to invest. The three big networks wisely have lowered their ad rates, and sponsors have opted to invest there instead.

For the time being, new networks will be occasional networks, organizing around a special programming event. Operation Prime Time, for instance, will organize quarterly, airing a novelization of John Jakes's best-selling *The Bastard* in spring of 1978, and then go on to investigate other forms of programming. "Ad hoc networks," says OPT's founding father Alfred Masini, "will be a very healthy thing for broadcasting. There are many of us who feel we have the responsibility to develop a better product. The independent stations can't do it alone, but together, it will be a reality."

MORE TV:

ABC's Silver Anniversary Celebration (February 5, 7:00-11:00 P.M., ET). The new kid on the block celebrates twenty-five years in television and another year at the top. "We're a young company," said ABC-TV President Fred Pierce, "and most of our viewers have grown up with us through the years. This celebration special will salute the hits, the milestones, remember the misses from our past and celebrate the present." The program will combine the efforts of ABC Entertainment, News, and Sports. Dick Clark executive-produces.

From the ABC of "Happy Days" and "Charlie's Angels," a twenty-fifth-year salute to hits, misses, and all-American corn: "Ozzie and Harriet," "Zorro," "Ben Casey," below



Collecting

By Judith Goldman

Fine French Fords

The Wildenstein collection of eighteenth-century French furniture and *objets d'art* was one of the finest in private hands, and its auction was going to set record prices. Formed by three generations, the collection included: furniture by Van Riesenburgh, Riesener, and Carlin; royal furniture—among it, a Sèvres porcelain-mounted table that once belonged to Louis XVI's aunts; and decorative objects sold by the Russian government after the Revolution.

American interest in the sale was intense. Museum curators raised money to bid on the priceless furniture; Sotheby Parke Bernet was going to jet clients to the Monaco sale. Thierry Millerand's sale catalogue was at the printer when Mr. Ojjeh appeared and bought the entire collection. Mr. Ojjeh, a Saudi Arabian, who, the week before, had purchased the ocean liner *M.S. France,* reportedly paid $1.5 million for the collection.

Reactions to the cancellation of the Wildenstein sale were mixed. Mildly embarrassed, Sotheby Parke Bernet sent out a notice that said, "In order to preserve intact this marvelous collection . . . an art lover and connoisseur and great friend of France has become its new owner." Furniture dealers were delighted—nothing's as good for business as the sale of a great collection at a multimillion-dollar figure to a rich, mysterious buyer. Museum curators and collectors were disappointed—except for Henry Ford. His eighteenth-century French furniture collection goes on the block at Sotheby Parke Bernet in New York February 25.

The timing of the Ford sale is perfect; the promise of Wildenstein treasures whetted appetites. Among Ford's best pieces are: a fall-front secrétaire, a pair of lacquer corner cupboards, and a commode console by Bernard van Riesenburgh, the most sought-after cabinetmaker in eighteenth-century France. Formerly in the Rothschild collection in Vienna and in the Winston Guest collection here, it's estimated at $50,000 to $60,000.

The sale also includes thirteen lots of Vincennes Sèvres porcelain, a Meissen Crinoline group mounted in ormolu with a French clock above, and thirty snuff boxes. There is a box with a singing bird, another with a dancing acrobat, and others with secret compartments that open to erotic scenes. Ford's collection can't be compared to the one that got away, but there's consolation in Ford's fall-front secrétaire by Van Riesenburgh—it is similar to one the Wildensteins were keeping for themselves.

MORE COLLECTING:

For eighteenth-century French furniture: The best American collections are The Wrightsman Galleries at The Metropolitan Museum of Art and The Frick Collection in New York, the J. Paul Getty Museum in Malibu. Best overview of the period: Sir Francis Watson's introduction to the Wallace collection catalogue (London) and the Wrightsman catalogue (New York).

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up loose!
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Calvin Klein

wraps you in evening sophistication with one from his collection of pure silk, pure femininity. Pink silk charmeuse wrap dress with deep V-neck in sizes 4 to 12, $260.
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Kaufmann's and the Women's Committee, Museum of Art, Carnegie Institute, present "Collage," featuring St. Laurent-Rive Gauche and special guest Vincent Price, Wednesday, February 15 at Carnegie Music Hall. For reservations, call 622-3325.



PHOTO BY DUANE MICHALS

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**Spring.
A time to
loosen up, to play
with textures,
to pick
compatible parts
that flow together.
By Donna Karan
and Louis Dell'Olio
for Anne Klein
& Company.**

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THE SILKEN CANDOR OF ANNE KLEIN.



Straightforward prophecy: the relaxed double-breasted blazer, the newly side-buttoned skirt, a shell of crocheted pongee. Affirmations of a sensual Spring in Sport Shop. Dallas, Texas, and all N-M locations

Neiman-Marcus

And opening March 6, N-M in Newport Beach, California



The silk dress, Charlotte Ford for Don Sophisticates, 110.00. Shoes by Andrew Geller, 48.00.

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Bill Blass as seen through the eyes of Cecil Beaton.


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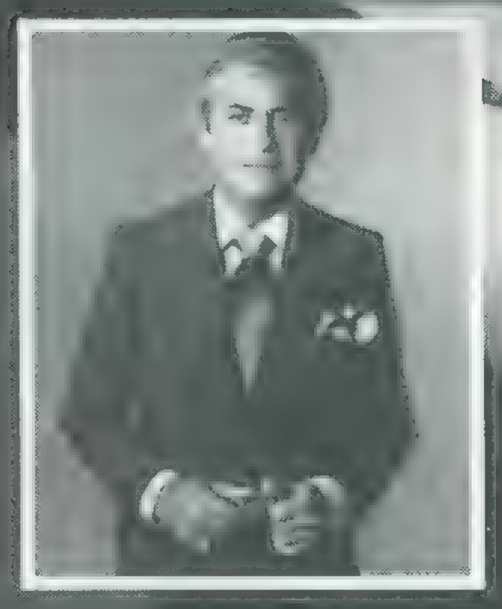

the difference is
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Photographed at Christy's Skylite Gardens
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Mitchel Gray



The soft, easy "big" dress in natural color silk/cotton/rayon, 4 to 10 sizes, $138.

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Lou Taylor handbags

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Basile's fresh look of linen at Barney's, New York.

In Italy, Basile captured the essence of spring and sent it to us in this softly tailored jacket and shirt, over a leno weave silk skirt.

Indulge yourself in the luxe of silk. The soft blazer pours over an easy skirt played against a romantic embroidered blouse . . . the pocket square adds just the right snazz. Ours by Donna Karan and Louis Dell' Olio for Anne Klein naturally.

Only Higbee's does it like Higbee's
Cleveland




Photographer JACK R MILLS
Adele Simpson for...
BALLIET'S
OKLAHOMA CITY

LONDON
REPORT

● If you think the only fashion coming out of London these days is punk, you're in for a surprise. You can still get terrific skin--tight, "rock-star" jeans from Peter Golding, and the punk look is strong on the streets, but there is news.

● A group of designers are making another--equally extreme--fashion statement. They center on designer Paul Howie, who runs a shop called Howie; and they're taking traditional "Brooks Bros." menswear and turning it into the most talked-about women's fashion. The designs on this page are key examples. The "look" comes from the way you put the pieces together.

● The second group of fashion newsmakers--the New Establishment--bases its look on softened classics, usually done in super-luxurious fabrics. The reversible silk shawl-collared blazer (Adrian Cartmell for Glynn Manson), and Bruce Oldfield's ripply "waterfall lapel" satin jacket are favorites.

● And covering all bases--Zandra Rhodes, whose designs have raised punk to another level (even Jean Muir is doing gold paint-splattered suèdes!). But classicists note: Zandra was recently spotted with a green Shetland sweater tied around her shoulders. What that means is anyone's guess!

VOGUE'S eye view

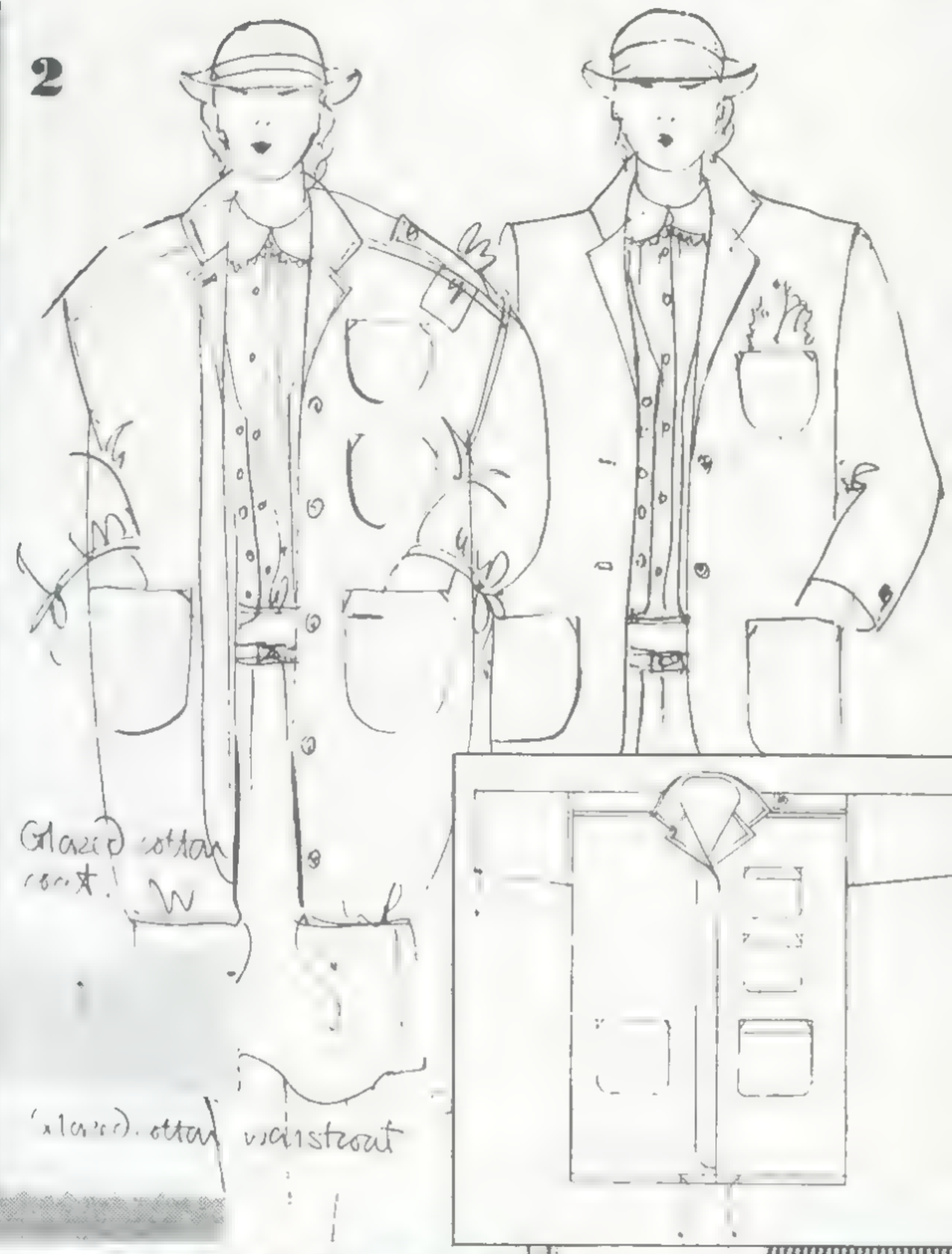
NEW SOURCES OF FASHION ENERGY

Suddenly, something very exciting is happening in fashion -- and it's happening in London where 3 different "schools" of designers are picking up on the classics and taking them in totally fresh directions! Here, a look at some of them

1



2



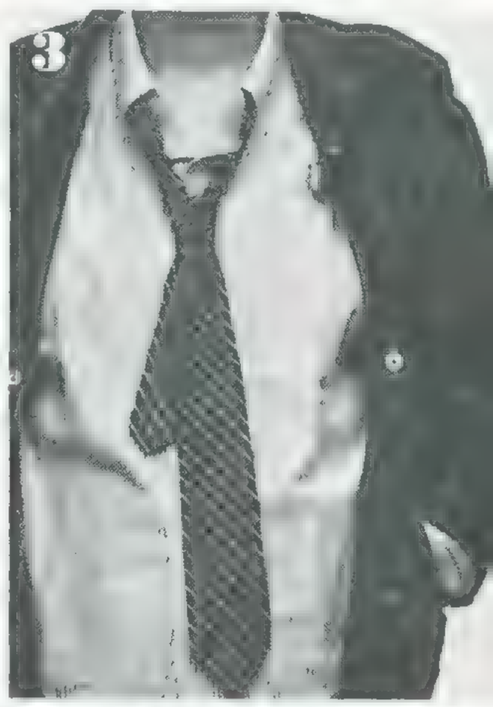
NEW TAKES ON THE CLASSICS

8



Men's clothes worn as women's clothes **(1)**—because sizing isn't as important as style—e.g., a big, squarish pale linen man's jacket is the one to own with matching pants that are big enough to just gather in when you belt them. Paul Howie, at Henri Bendel, New York....The "energy" of crisp, men's cotton shirting fabrics...when they come along in clean, classic separates **(2)**, by Wendy Dagworthy, at Henri Bendel....New scarf: a man's narrow tie—in a loose knot with a button-down man's shirt and narrow-lapeled blazer **(3)**—or, bowing it and tucking a floppy handkerchief into the pocket of the blazer you wear it with **(4)**. Everything at Brooks Bros., New York. ...Pale, lacy knits that look like your grandmother's crocheting **(8)**—the soft breakaway from the man-tailored look, by Patricia Roberts, at Henri Bendel. Accessories—newest bag: a traditional fisherman's basket in woven leather **(5)**. Christopher Trill, at Henri Bendel....The kind of shoes the English make best: canvas sandals, oxfords with suède uppers, boots! **(6)** Walkers Hand Lasted Footwear, at Botticelli, New York....One-of-a-kind — classic! — glasses: the rage in London **(7)**. Custom made by Terry Gross.

3



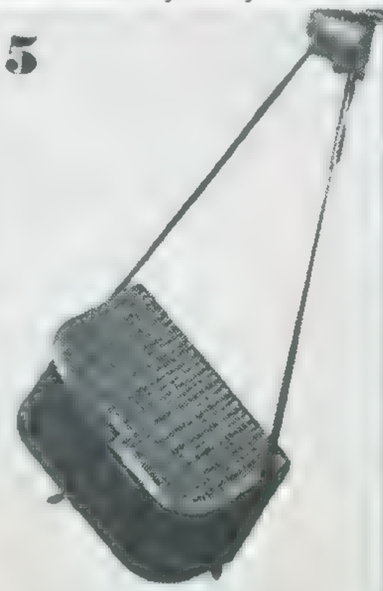
7



6



5



4





The genius of Genny, Italy's Gianni Versace. The collection, in softs, in silks, in whispery lines that caress the body. The silk caftan, one superlative from the Genny Collection in The Salon.

BULLOCK'S WILSHIRE

LOS ANGELES • PALM SPRINGS • WOODLAND HILLS • NEWPORT BEACH

When the final whistle blows who's ahead in goals?







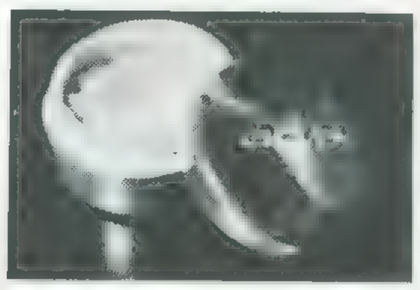
Bill Haire for
FRIEDRICKS SPORT



Beauty Now

At night—gold shimmer, a tub of flowers, the softest scent





Skin comes across beautifully now through fabric, through makeup—the sheerest coverage is all you want. Color's so soft it just washes over your skin, and the shimmer beneath is what really counts. *Photograph above:* Fine-milled gold dust—from Glemby's miniature Pots of Gold—is one scintillating idea. Another glittery new way to highlight bareness is with liquid "gold dust"—On Stage Sun Stroker is what you ask for, at the Makeup-Center, 150 West 55th St., N.Y.C., 10019. (212)977-9494.

Skin should glow at night with shimmering makeup that reflects skin-warming candlelight, flashing strobe strokes. One brilliant tip: when using powder gleamer, for a sheer unmakeup-y look, flick half the gold powder off your brush before shining it on brow, cheeks, shoulders—and clear down your leg. Bonwillum Designs earrings, above. Details, page 172.

'not only for your face'

Jolen is famous for bleaching facial hair and paling brows but did you know it works equally well to camouflage excess body hair? Magically it lightens dark hair on arms, thighs and tummy to blend with your natural skin tones. **Jolen Creme Bleach** is sold in the U.S. and Canada.



IN A SEASON OF SOFTNESS—THE ONE SOFT SCENT TO OWN



Estée Lauder's Soft Youth-Dew is to Youth-Dew what flowered chiffon is to flowered crêpe de Chine. Both scents are timely, but the new Soft Youth-Dew version, *left*, is scent at its lightest, sheerest—exactly what you need with this spring's soft, soft looks. Airy as it is, Soft Youth-Dew comes two ways—Fragrance and Pure Fragrance Spray—and both have all the staying power of the original.



This pretty little crock, *above*, holds a terry-cloth mitt and a garden of potpourri. To scent your skin, fill the mitt with the dried flower blossoms before each scrubbing. To scent your bath, hang the mitt from the faucet while you are drawing the water—the fragrance is quite heady when released by all that steam. Hope Hendler's Garden Bath, about $45. At Henri Bendel.



THAT AYRES LOOK

The spirited softness of Kasper for Joan Leslie in delicious peach crepe de Chine.

L.S. Ayres & co.

Indianapolis Fort Wayne / Lafayette South Bend Muncie



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Au Courant	Hartland, WI

Mady Gerrard

550 Seventh Avenue, New York, N.Y. 10018



A soft touch: Anne Klein's fluid parts. Raw silk easyjacket with ribbed cuffs $210, beige bamboo silk dirndl $106, tobacco boucle sleeveless sweater $44. Joseph Horne Co. Pittsburgh Cleveland

IDEACOMO 78

Villa d'Este-Cernobbio-Lake Como



May 8-9-10-11, 1978

The most important Italian quality fabric manufacturers for the first time showing together and presenting the 1979 Spring/Summer Collections.

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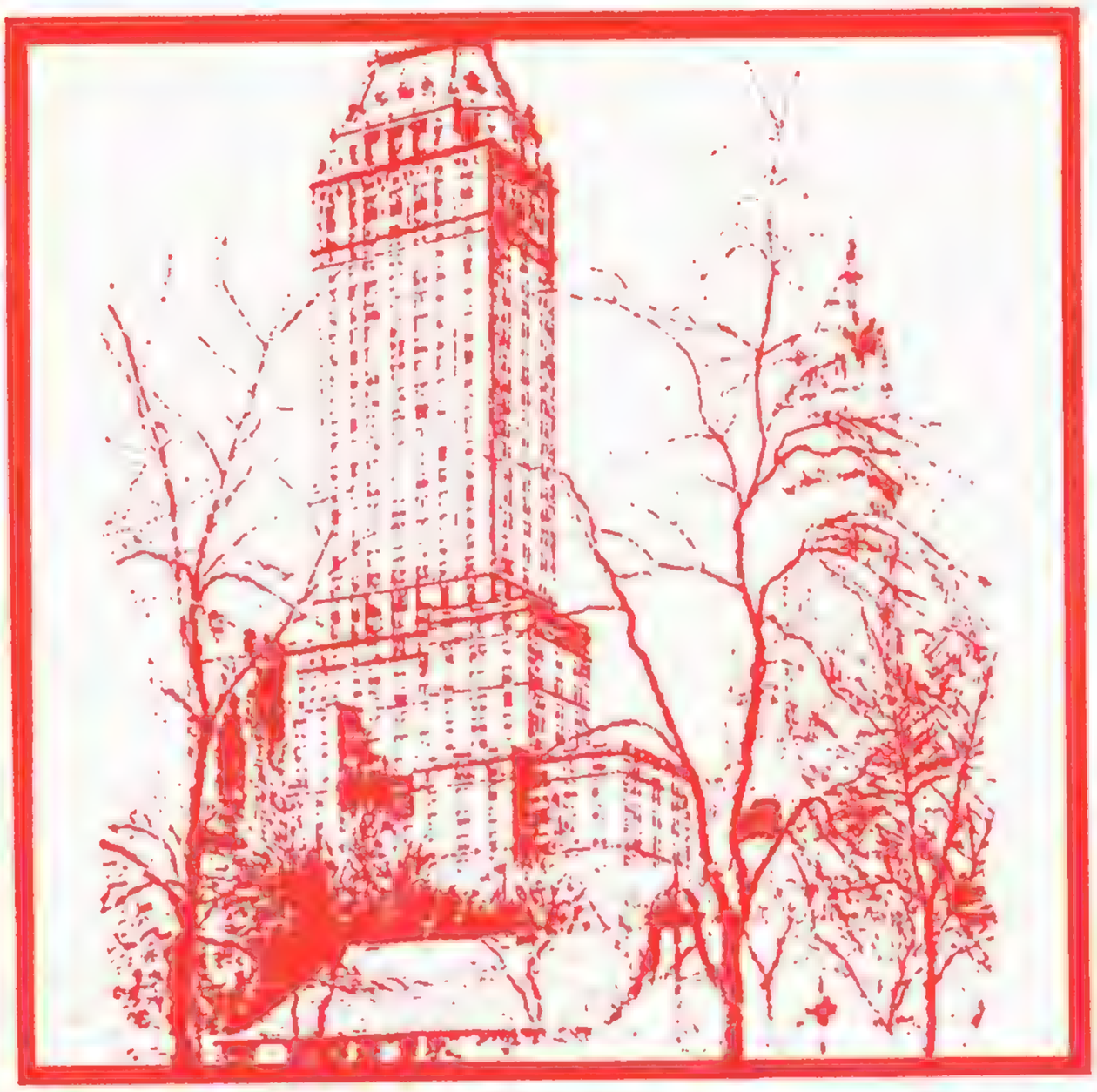
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Fifth Avenue at 61st Street, New York City



May 22-23-24, 1978

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Exhibitors:

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IDEACOMO 78

WHAT IS IDEACOMO?

IDEACOMO is an association of 60 manufacturers of the world's finest fabrics.

Its main function is to promote fabric presentations that familiarize foreign markets with the spirit, creative talent, and resourcefulness of Italian textile entrepreneurs.

In fact, to showcase the talent of its members, the renowned Villa D'Este Hotel was chosen as its headquarters.

The equally prestigious Hotel Pierre has been selected as the meeting place of its first U.S. presentation this coming May.

Admission to the IDEACOMO tradeshows is by invitation only, which will be extended to internationally renowned designers, fashion houses, and members of the press.

Arrivederci, and see you in May!



Roberta di Camerino

New York, Olympic Tower at 51st Street
Palm Beach • Houston • Atlanta

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Sartimaglie

IDEACOMO



Roberta di Camerino

New York, Olympic Tower at 51st Street
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Lanificio Fallero Sarti & Figli

BRIDE'S brings you the essential guide for today's cook-it-together couples

Beginners' Book of Beautiful Food

Two cooks are better than one *...and a lot more fun!*

The first "team" cookbook to help you and your man prepare truly scrumptious dinners for two—four—and six!

You love to make spaghetti. He can turn out neat scrambled eggs. But the cupboard still looks pretty bare. You stare into the wide-open spaces of the refrigerator . . . and it's "blah" hamburgers once again.

You know you need help. What to do? Reach for . . .

The cooking guide that's perfect for newlywed novices ...and a boon for every (busy) modern couple!

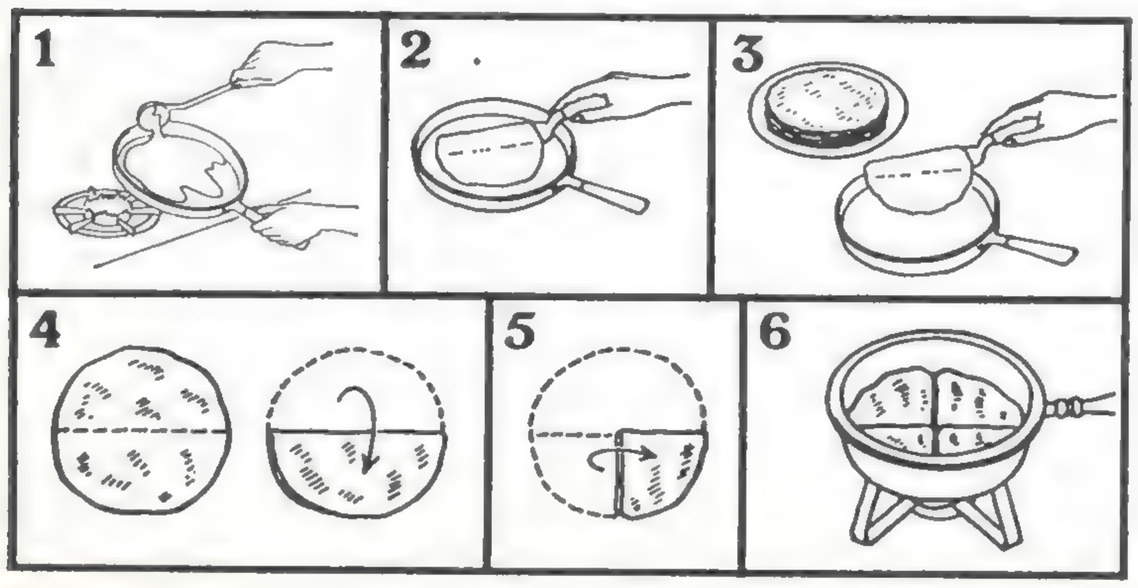
Author Irena Chalmers—and the expert editors of BRIDE'S magazine—know that today's active lifestyle demands menus and meals that can be planned around a full working day for *both* of you . . . and whipped up in a jiffy (by both of you). So they have prepared the BEGINNERS' BOOK OF BEAUTIFUL FOOD.

Fast, easy, delicious eating for the two (or twelve) of you!

There's everything you need to know from making soup stock to stocking the larder . . . what to do with leftovers (how about Cold Duck with Rosemary?) . . . how to make filling, one-dish meals—soups, stews, casseroles and more.

You'll learn how to equip your kitchen with the essentials ...choose multipurpose pots and pans (slow cookers and electric fry pans) ...select time-saving appliances (like a food processor and blender). How to shop intelligently on a budget. How to buy meat (and make the most of an inexpensive roast). You'll both love the easy low-calorie meals you can cook in a wink—in a Chinese Wok! Every common cooking skill is illustrated with over 82 step-by-step drawings like these examples from:

HOW TO MAKE CRÊPES





Seductive, romantic candlelight dinners you can fix in merely minutes!

You've both had a hard day out there. Wouldn't it be lovely to treat yourself to a sexy (but simple) candlelight dinner at home? You can easily create the proper atmosphere and enjoy easy to fix but elegant international mini-feasts like:

Shrimp with Garlic
Roast Cornish Hens with Vegetables
Caramelized Pineapple

Pears with Prosciutto
Chicken Kiev
Crêpes Suzette

Mediterranean Mussels
Veal with Lemon and Parsley
Cherries Jubilee

And there's more... BEAUTIFUL FOOD wouldn't be complete without a basic guide to wine (on a budget) and cheeses. Plus chapters on calorie counting, nutrition, table setting, making bread . . . even having ice-cream-parlor parties.



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Handy combination pot holder and special easy-grip jar opener in one—yours FREE with copy of BEGINNERS' BOOK OF BEAUTIFUL FOOD.

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Horoscope

By Maria Elise Crummere **February**

Aries: Backtrack for security. **Taurus:** Finances in the spotlight. **Gemini:** Your best time has come. **Cancer:** Surprise chances. **Leo:** Push ego aside—in order to get, give. **Virgo:** Total freedom. **Libra:** A second swipe at love. **Scorpio:** Carte blanche all month long. **Sagittarius:** Friendly persuasions. **Capricorn:** A win on the way. **Aquarius:** New love or money. **Pisces:** Star-power now

Aries

MARCH 21—APRIL 19

Mars, now in Cancer, makes you sympathetic and sensitive during this extremely fortunate month. Though Mars is retrograde (moving backward), you are conscious of unfinished programs and are resourceful in completing situations that have stagnated. If you agree to a far-reaching plan just before the full moon on the 23rd, the results will be splendid.

Health: **Touchy**
Money: **Improving**
Love: **Too Busy**

Taurus

APRIL 20—MAY 20

Your patience is really tested until the 11th, and obstacles block your progress. On about the 15th, however, the brakes are off and the flow is swift with financial matters emphasized. A brighter future is notable as sudden shifts surface the last five days of the month. Do not allow a new friend to dissipate your time and energies.

Health: **Preoccupied**
Money: **Conflicts**
Love: **Challenges**

Gemini

MAY 21—JUNE 21

This is a powerful year for your varied talents to be projected. Create, invent, publicize your skills—your time has come. Jupiter—money—is back in your sign and when it moves forward on the 21st, you can promote any and all of your offerings. Your course is further strengthened by your ruler Mercury in Aquarius, the sign of fame and publicity. Expect a remarkable day on the 20th: total harmony of luck and acceptance.

Health: **Good**
Money: **Negotiate**
Love: **New**

Cancer

JUNE 22—JULY 22

This is preview time, when you get a hint of this being your special year. Mars—ruling action—will be in your sign all month, stimulating and providing all sorts of opportunities. Both the past (Saturn) and the future (Jupiter) are working harmoniously to grant you the right of way to anything you seek. From the 21st, chances abound from surprising sources.

Health: **Emotional**
Money: **Influx**
Love: **Experimental**

Leo

JULY 23—AUGUST 22

Saturn, back in your sign, is now taking a last stand activating responsibility. Jupiter, in the background, is endorsing ideas, as Mars, good to you, reaffirms anything you hold vital. A unexpected event on the 25th could rechannel your plans—but stand firm. Do not allow too many issues to distract you from your main goal.

Health: **Prospers**
Money: **At issue**
Love: **Unsettled**

Virgo

AUGUST 23—SEPTEMBER 22

Limitations hold you back during the first five days of the month—wait until the new moon on the 7th to try anything *new*. Mercury in Aquarius, the avant-garde sign, offers total freedom to dare and to initiate a new beginning. Key points: avoid the 14th; expect the best on the 15th; pass up the 20th; finish the contest on the 22nd. A personal relationship takes an unexpected turn for the better on the 27th.

Health: **Tense**
Money: **A raise**
Love: **Surprises**

Libra

SEPTEMBER 23—OCTOBER 23

All Air signs strive for freedom, especially lighthearted Libra, and there's no better time to be free than while your Venus is in the Air sign of Aquarius until the 13th. Skip the 2nd, then travel if you like. The 11th disappoints you. The second half of the month, sentimental happenings could return a love from the past. A lovely surprise encounter could take place on the 26th, a splendid day for the new.

Health: **Moody**
Money: **Increased**
Love: **Vulnerable**

(Continued on page 88)

Elizabeth

IT'S WHERE BEAUTIFUL THINGS REALLY DO HAPPEN!

Like the newest-of-new suits. This one by Giorgio Sant'Angelo in innocent ivory with the unexpected flirtiness of fringe trim. Linen-like blend of cotton and rayon for the jacket and skirt; sensational silk satin blouse.

And hair to suit the mood. Soft yet sophisticated. Custom curled to your specific needs with a super Salon perm. Plus manicure, pedicure and make-up – all precise, professional and personalized just for you. In shades of spring, of course, from our Great Color® Collection for eyes, cheeks, lips and nails.

BEVERLY HILLS CHEVY CHASE CHICAGO

Elizabeth Arden Salon

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HOROSCOPE

(Continued from page 86)

Scorpio

OCTOBER 24—NOVEMBER 22

When your ruler, Mars, enters Water sign Cancer, emotional satisfactions of all sorts become yours. You will have carte blanche all month to do what you like. With Saturn in Leo, you may be a little too ruthless in the pursuit of your goals. Be careful—your attitude could alienate others and withhold financial support mid-month.

Health: **Stimulated**
Money: **Opportunities**
Love: **In pursuit**

Sagittarius

NOVEMBER 23—DECEMBER 21

Though you prefer to be independent, you now could be influenced by two friends—an old friend, who wishes you to fulfill a promise, and a new, aggressive (Mars) friend, who is negotiating a deal with you. Keep both friends and move swiftly. The last ten days of the month resolve everything.

Health: **Exciting**
Money: **Fortunate**
Love: **Secret**

Capricorn

DECEMBER 22—JANUARY 19

The doubting you have felt for the past two years wanes; that's your trouble—doubt. The transition into optimism begins on the 21st, when Jupiter moves forward and totally supports your program and increases financial flow. Press for a win on the 28th.

Health: **Anxious**
Money: **Growing**
Love: **Get involved**

Aquarius

JANUARY 20—FEBRUARY 18

Your ruler, Uranus, continues to occupy the power sign of Scorpio. The planet of love and money, Venus, is now in your sign, giving you social opportunities. You could fall in love or renew a plan that you have neglected and that needs reappraising. Give it a new approach during the first thirteen days. Try not to be sidetracked by a new love which may not last. Be prepared to take a stand before full moon on the 23rd.

Health: **Cheerful**
Money: **Prospects**
Love: **New**

Pisces

FEBRUARY 19—MARCH 20

You, who need a positive star force to get you truly involved, have it now. Neptune, your ruling planet, in a romantic Fire sign —Sagittarius—is starred with Mercury, so the news is good and strong between the 15th and the 22nd. Your hopes can be realized at full moon on the 23rd. Keep a positive attitude; respond with enthusiasm.

Health: **Cheerful**
Money: **New**
Love: **Lucky**

Merit Key Factor In Smoking Shake-Up.

Large numbers of high tar smokers converting to Low Tar–'Enriched Flavor' cigarette.

Confirmed high tar smokers are finding an answer to the dilemma of choosing between good taste and low tar.

In two short years, an unprecedented number of high tar smokers—the toughest "taste" critics of low tar smoking—have switched to one low tar brand.

Their answer: MERIT.

In fact, 75% of current MERIT smokers are coming directly from high tar cigarettes.

It's clear.

MERIT is delivering the kind of flavor smokers thought they could only get from higher tar brands.

The reason: 'Enriched Flavor' tobacco.

Tobacco fortified with certain key flavor-rich ingredients isolated in cigarette smoke and proven to deliver taste way out of proportion to tar.

Tests Prove Taste

MERIT and MERIT 100's were both tested against a number of higher tar cigarettes.

Overall, smokers reported they liked the taste of MERIT and MERIT 100's as much as the taste of the higher tar cigarettes tested.

Cigarettes having up to 60% more tar!

Only one cigarette has 'Enriched Flavor' tobacco. And you can taste it.



MERIT

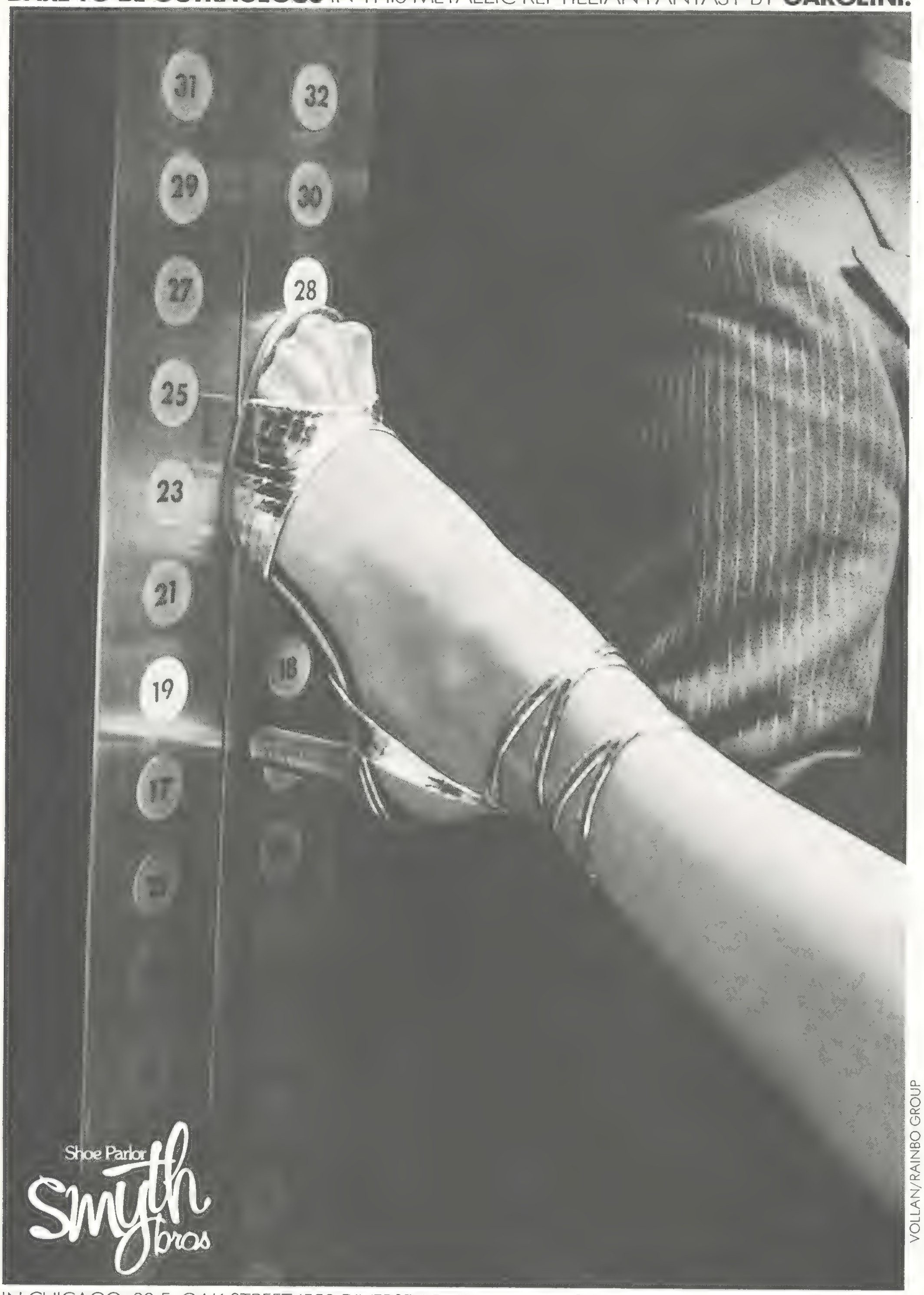
Kings & 100's

© Philip Morris Inc. 1978

Kings: 8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Aug.'77
100's: 11 mg "tar," 0.8 mg nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

DARE TO BE OUTRAGEOUS IN THIS METALLIC REPTILLIAN FANTASY BY **GAROLINI.**



IN CHICAGO: 33 E. OAK STREET/550 DIVERSEY PARKWAY IN NORTHBROOK: NORTHBROOK COURT

VOLLAN/RAINBO GROUP



"Have you gotten taller? Was your hair always that blond?"

Let's face it

That's why you're looking better than usual.

Soft always gets 'em. And is it fair of you to wear a one-piece dress that floats sheer blouson around the arms and bodice? Very pretty choice in (surprise!) 100% Dacron polyester. In beige or mint, sizes 6 to 16, it's only .....$62.

For the store nearest you write
Leslie Fay
1400 Broadway
New York, N.Y. 10018

We recommend
Woolite®
Cold Water Wash



Courrèges

Boutiques: ATLANTA, Georgia: lenox square--BAL HARBOUR, Florida: Bal Harbour Shops--BEVERLY HILLS, California: 447 north rodeo drive--BOSTON, Massachusetts: the mall at chestnut hill--CHICAGO, Illinois: water tower place --COSTA MESA, California: south coast plaza--DALLAS, Texas: J&L Boutiques, 2800 routh street--DENVER, Colorado: 300 filmore street--DETROIT, Michigan: renaissance center--HACKENSACK, New Jersey: riverside square mall--HONOLULU, Hawaii:



Albert Watson '

waikiki shopping plaza, 2250 kalakaua avenue--HOUSTON, Texas: 1800 south post oak road--MANHASSET, New York: 1368 northern blvd.--MONTREAL: Lily Simon, westmount square--NEW YORK, New York: 19 east 57th street--PALM BEACH, Florida: 209 worth avenue--ST. MARTIN: Shore's Brothers--ST. THOMAS: Virgin Islands--SAN FRANCISCO, California: 155 maiden lane--SCOTTSDALE, Arizona: 6900 east camelback road--SEATTLE, Washington: 1518 sixth avenue--TORONTO: 55 avenue road--WASHINGTON, DC: Mazza Gallerie, wisconsin avenue



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Beauty Now

Special news from head to toe...

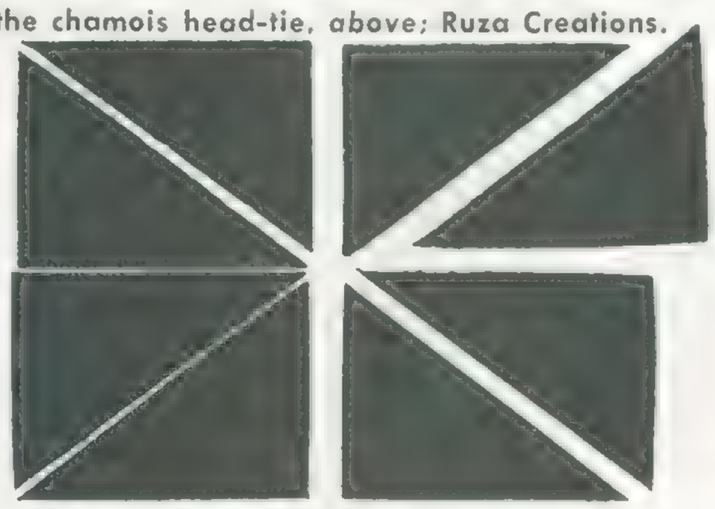


PRECIOUS LITTLE

That's the whole point. When you have something as special as 1000 de Jean Patou, a little means a lot. So much so, it even comes in a perfect jade-green flacon. What's more, each tiny flacon is numbered, registered and straight from France. ¼ ounce, $70.

SOFT TOUCH

Makeup's gone soft all over—there isn't a hard line in sight. And color is so sheer, so subtle, you can't tell where one shade begins and the other leaves off. Obviously, there is more to this than meets the eye—the secret is the right makeup tool. That's where the little sponge wedges you see, *below*, come in. Each has six working surfaces—the thin sharp edges are for softly outlining lips or eyes; the flat or curved ones for blending and blurring color. Eight-wedge set, $3.00. At Bergdorf Goodman, Hecht Co., I. Magnin. . . . Clearing the way for action: the chamois head-tie, *above*; Ruza Creations.



FRESH-FRUIT IDEA

Just the thought of creaming your skin with oranges and lemons and strawberries is delicious. And now a young Danish skin-care specialist, Ole Henriksen *(below)*, has set up shop in California in order to do exactly that. Fragrant with citrus fruit and other natural ingredients, his products—such as the Deep Action Lemon Facial Shampoo, *below right*, which gives you some idea—are very light in texture. And very pleasing to use—5 minutes A.M., another 5 P.M., is all Ole's juicy skin plan takes. If you can't get to him, he comes to you—via mail order. A complete 5-minute treatment program—4 products together with instructions—is $26 plus $2 postage. (One program for dry and one for oily skin.) Write to 433 North Camden Drive, Beverly Hills, CA 90210.

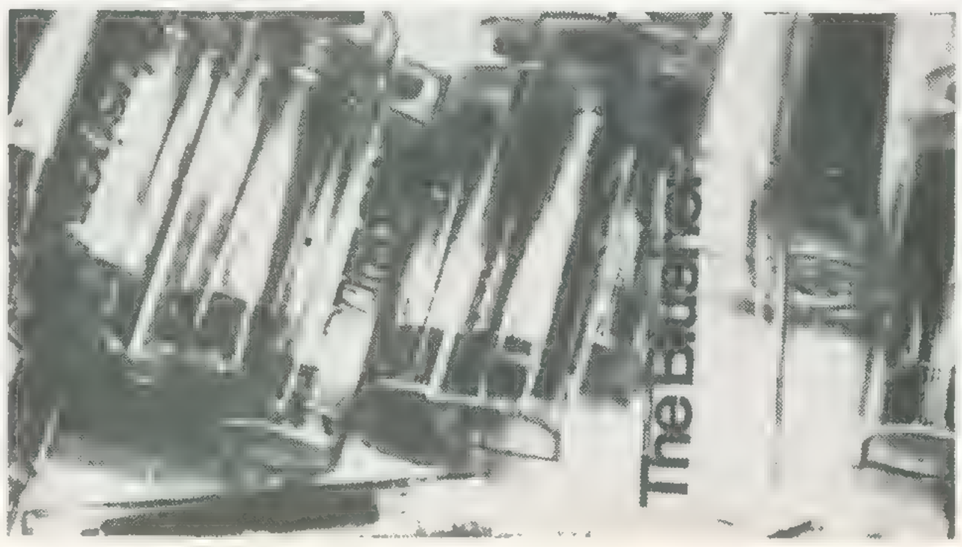




FEET FIRST . . .

Feet need a lot more care than they usually get. And wearing shoes sixteen hours a day doesn't help—it just adds to the build-up of dead-skin cells. What you want is a speedy way to slough the cells off—such as the stiff-bristled little brush and pumice combo you see, *above*. $3.00 ppd. Ashley David, P.O. Box 1851, Grand Central Station, N.Y.C. 10017. . . . Buf-Ped (not shown) does some real footwork, too—the springy sponge is wonderful at polishing heels and soles. Follow with a good cream and feet will really shine. About $3.

Blush all over



Why stop at cheeks? A blush of color is a pretty way to light up your whole face—blush a little over your brow, on your chin, across the bridge of your nose, and even, perhaps, on the lobes of your ears. The Blusher that Helena Rubinstein now makes, *left*, comes in 18 shades—with moisturizers. Best of all, it's the size of a lipstick and as easy to use. $2.75.

"Every time you style your hair you do a little more damage. 30 minutes with condition* will help undo it."

David Daines.
DAVIAN SALON



"Hairblowers, heat curlers and curling irons are the greatest things that ever happened to hair styling. Without them, the marvelously flattering new hairstyles couldn't exist.



Do your hair 30 minutes worth of good.

Of course, the new lengths and silhouettes mean women are spending more time on their hair. Shampooing it more often. And, naturally, more frequent shampooing means more frequent styling. More brushing and combing. More hair damage.

That's why, if my customers do any home styling, I recommend condition* at least once a month.

condition* is the 30-minute treatment, so it has plenty of time to do its good work. First, to help repair the damage that frequent shampooing and styling already may have done. And then, to help protect hair against any further damage.

Thick, creamy condition* is specially formulated to help recondition damaged hair. It actually penetrates deep into the hair shaft, seeking out trouble spots. Then the protein-rich formula goes to work restoring body. Helping to repair splits and breaks.

After one condition* treatment even overheated, overtreated hair looks healthy and shiny again. Becomes bouncy and well-behaved.



Don't stop using blowers. Just start using condition.

Naturally, you want your hair to look good and healthy. No matter how much shampooing and styling your new hairdo calls for. That's why today—more than ever before—your hair needs condition.*"

condition*

The 30-minute treatment for mistreated hair.

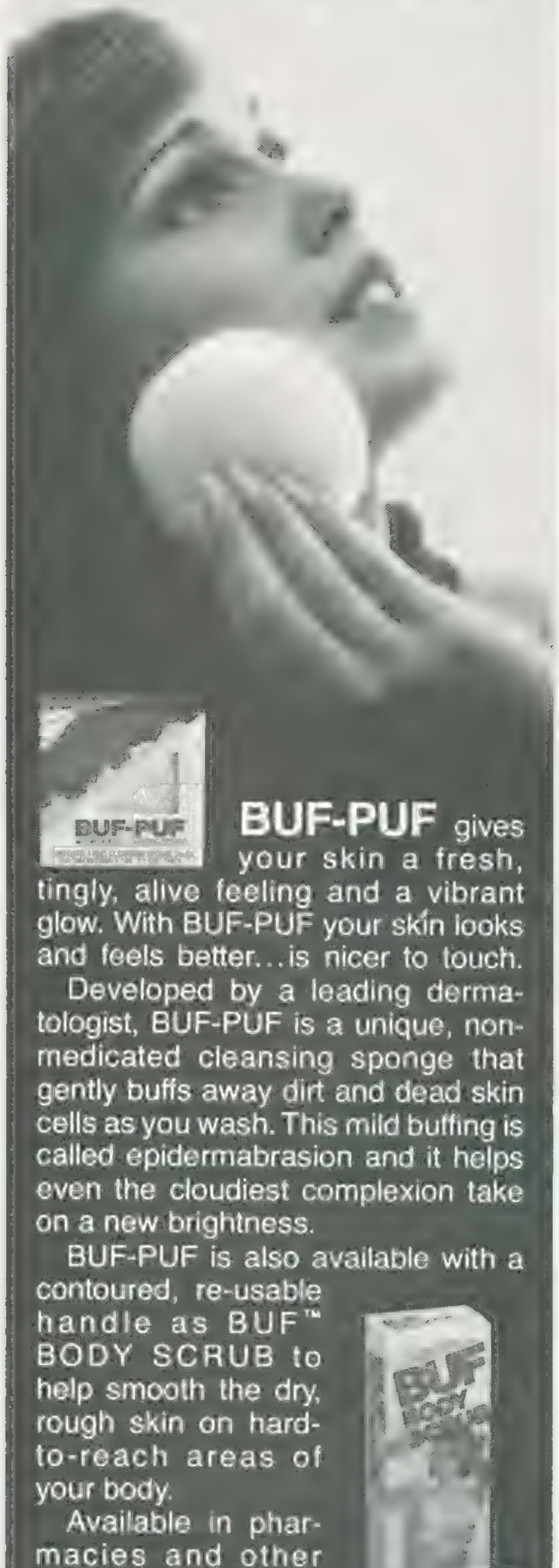




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Take the first step to more beautiful skin with

BUF-PUF



BUF-PUF gives your skin a fresh, tingly, alive feeling and a vibrant glow. With BUF-PUF your skin looks and feels better...is nicer to touch.

Developed by a leading dermatologist, BUF-PUF is a unique, non-medicated cleansing sponge that gently buffs away dirt and dead skin cells as you wash. This mild buffing is called epidermabrasion and it helps even the cloudiest complexion take on a new brightness.

BUF-PUF is also available with a contoured, re-usable handle as BUF™ BODY SCRUB to help smooth the dry, rough skin on hard-to-reach areas of your body.

Available in pharmacies and other stores where health and beauty aids are sold.

For your face and body

BUF-PUF®

Nonmedicated cleansing sponge

Riker Laboratories, Inc.

NORTHRIDGE CALIFORNIA 91324

SUBSIDIARY OF 3M COMPANY

Hair Now



News in perms, braids, salons—and one really hot little treat

WILL TRAVEL

One of the best ways to mend damaged hair is, as lots of us already know, Ogilvie's Reconditioning Hot Oil Treatment, *right*. And now, good news for everyone on the move—the treatment comes in little single-application tubes you can take with you wherever you go. For best results, first warm the tube in a basin of hot water. Then, work the oil well into the hair and cover with a plastic cap or towel for 30 minutes before shampooing. 4 tubes, each ⅝ oz., $2.75.

PERMS—SOFT AND ON THE LOOSE

If you're thinking curl, take it very soft and easy. And try swinging your hair to the side so it clears one ear—or both *(photos above and below)*. This is a great way to show off a pretty pair of earrings—like the wood drops, *above*, by Bonwillum Designs. . . . Suga at Bergdorf's feels hair looks softest right now when it grazes the shoulder, or even reaches a bit below. If you have your hair that length, he says, you can actually do much more with it—up one day, down the next, back another time. And vary it even more ways, with braids or switches or. . . .

Braids circling the head are a wonderful way to switch to a small close look at night. This, *at left*, is from La Coupe, 694 Madison Ave., N.Y.C., 10021, (212) 371-9230.

Let Suga give you a longer wave: *He did the look left by lightly perming the ends, then waving the front so it falls very softly to one side of the face. Suga at Bergdorf's, 754 Fifth Ave., N.Y.C. 10022. Perms start at $50.*

SALON SPECIALS

What began as a favor for favorite Kenneth clients is now a regular service—and in demand: children's haircuts at Kenneth for Kids, fourth floor of Pumpkins & Monkeys, 801 Madison Ave., N.Y.C. 10021. The cost for boys and girls alike—$12.50—covers shampoo, hand-drying, and instructions (for mothers) on at-home care. . . . Bloomingdale's Saturday Generation have *their* own Hair Place now, on the Metro Level. It offers fast cuts, conditioning, coloring. (212)223-7198.

© 1977 R. J. Reynolds Tobacco Co.

Low tar is important to me.
But so is taste.

I won't sacrifice taste for low numbers.
With Winston Lights, I don't sacrifice anything.
I get low tar, but I also get the
taste I like. Only Winston Lights give me both.



Winston Lights. Winston Light 100's

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.



Why not change your life for something better?

Change with Clairesse,* Clairol's most important hair color discovery in seventeen years.

There has never been a hair color like Clairesse.

Because Clairesse—and only Clairesse—actually improves the condition of your hair as it colors and is so gentle it even smells fresh. No other hair color contains this combination of conditioners and creme rinse, and that is what makes the Clairesse difference possible.

The patented Clairesse process gives you conditioning with true-to-nature colors that last day after day, application to application. Clairesse can lighten and brighten your natural color. It covers gray superbly.

Open the bottle—and begin The Clairesse Experience.

Can you feel the difference?

Yes. After coloring and styling, your hair will feel soft and manageable. Even when your hair is wet, you will find that—for the first time—your hair will comb easier (no snarls or tangles). You need no conditioners or creme rinse after using Clairesse.

Can you see the difference?

Yes. Because immediately after coloring with Clairesse, your hair will be in such excellent condition that the color will come shining through. And Clairesse colors are especially soft and natural.

Can you smell the difference?

Yes. Clairesse is so different it even smells like a lotion. The minute you uncap the bottle you will be pleasantly surprised because the gentle fragrance matches the gentleness of the color and conditioner in Clairesse.



What does the Clairesse difference mean to you?

It means that for the first time you can actually improve the condition of your hair as you color—and get a delightfully gentle fragrance to match the gentle conditioner.

Color will come shining through conditioned hair.

You need no conditioners after coloring with Clairesse.

The whole color/condition process is now easier and faster than ever.

Never again will you apply color to hair—and then condition your hair.

Now superb color and the ultimate conditioning happen together.

For the first time!

Feel the color.
Go blonde or try being a redhead.
Liven up your brown.
Be a better brunette.

Nothing is going to give your hair conditioned color like Clairesse.

Because Clairesse really is the finest shampoo-in hair color you can buy.

Clairesse by Clairol

Why not change the things you can?

*TM © 1977 Clairol, Inc.



Fashion flair. Be stylish in our new look skirt-and-shawl combination. Skirt with flounce in 100% imported rayon challis in mauve, grey and black print. Sizes 6-16. $65.* Matching ruffled shawl $10.* Mail orders: M.F.&S., P.O. Box 640, Delray Beach, Fla. 33444. Add $1.50 for handling.

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A world of beautiful resort fashions for Ladies and Gentlemen.

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Super P.M. look, left: hair pulled up off the face—and a beautiful earring. In this case, it's A & M Breslow's crystal-leaf drop earring. Hair, Alice for Xavier, New York.

Hair Now

Take care—with conditioning, a new dandruff shampoo, henna, advice by mail

Conditioners coat the hair shaft with protein and, as Dr. Jonathan Zizmor points out in *Superhair* (Putnam), this can help in any number of ways—mending nicks, sealing in moisture, smoothing split ends, unsnarling tangles, cutting electricity, giving shine. And Wella Balsam Instant Hair Conditioner is a perfect example of all this. There is even an Extra Body formulation to bounce up fine hair, as well as the Regular one.

IF YOU HAVE DANDRUFF

This simply goes to show you are shedding skin cells at too fast a clip. It could happen to anyone—and frequently does. But Redken Laboratories have figured out a brand-new way of putting on the brakes—an anti-dandruff shampoo formulated with zinc. It is, in fact, such a great solution to the problem they have called it Solve.

Pro advice is yours just for the asking. Simply mail a snip of your hair to Gil Ferrer Salon, 21 East 74 St., N.Y.C. 10021—along with a mini-history of coloring, permanents, other goings on. The salon staff will analyze your hair and then prescribe the shampoo and treatments they think best—also available by mail.

HENNA—YOUR WAYS

How would you like your henna? Mahogany? Black? Copper? Red? Natural? Auburn? Strawberry Blond? Brown? Burgundy? That's how many different hennas there are now. Each comes with easy instructions on how to do anything from frosting to covering grey hair on your own—for half the price and twice the fun. Choose the shade you want, with the chart, *at right,* to help. At Il Makiage, 107 E. 60 St., N.Y.C. 10022.

IF YOUR HAIR COLOR IS	BLACK	BURGUNDY	RED	STRAWBERRY BLOND	COPPER	AUBURN	MAHOGANY	BROWN	NATURAL*
BLOND				20 min.					45 min.
STRAWBERRY BLOND			45 min.	1 hour	1 hour	45 min.			45 min.
LIGHT BROWN			1/2 hour	35 min.	1 hour	1 hour	1 hour	1 hour	45 min.
BROWN	2 hours	2 hours	45 min.		1 hour	1 hour	1 hour	1 hour	45 min.
RED	1½ hours	1½ hours	1 hour		1 hour	1 hour	1 hour	45 min.	45 min.
BLACK	1 hour	1½ hours	2 hours			2 hours			45 min.
50% GRAY	45 min.		1 hour	1/2 hour	1 hour	45 min.			45 min.
100% GRAY				20 min.					45 min.

FRESH FROM THE TROPICS.
THE RUM-LACED COCONUT.

Introducing CocoRibe™ Liqueur.
Wild Island Coconuts Laced with fine Virgin Islands Rum.

CocoRibe™ is the Caribbean drink.
Whether you drink it straight,
on the rocks, or with
pineapple juice, milk,
orange juice or tonic,
one sip will take you back
to that lazy day by that
Caribbean lagoon.
But, be careful.
It is from the tropics.
And, it is wild.

CocoRibe
Liqueur

COCORIBE CO.,CINCINNATI,OHIO 750 ML (25.4 FL OZ.) 60 PROOF

GianniVersace for



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SAKS FIFTH AVENUE—New York • B. ALTMAN & CO.—New York • BONWIT TELLER—New York •
I. MAGNIN—Chicago—San Francisco •

GIAN PAOLO BARBIERI



COMPLICE

BERGDORF GOODMAN—New York • BLOOMINGDALE'S—New York • HENRI BENDEL—New York
BULLOCK'S WILSHIRE—Los Angeles • F.T.M. diffusion—Milano

One look at the clothes in this issue—and it hits you: you need a body in good shape

Body Now

"In 15 minutes a day...

. . . keep yourself in shape—simply by jumping rope." That from Sidney Filson (*below right*), jump-rope instructor at the 92nd St. "Y" in N.Y.C. (call 212/427-6000 for time). Sidney's tips: 1. Jump lightly, flex knees, land on toes and balls of feet. It's easier on ankles, knees. 2. For same reasons, never jump barefoot—wear running shoes. 3. Secret of not tiring quickly: keep upper arms near body, forearms at right angles; move wrists only (see photo). 4. Real must: a bra (to prevent stress on breast tissue). 5. Good idea: jump to music. . . . Re ropes: Get a heavy one (9½′ long), with handles you can grip. Or get clothesline (about 40¢ a yard at any hardware store). . . . Other ropes: a digital jump rope—counts for you; Whitely's pro rope, leather with easy-moving ball-bearing handles. Both at athletic stores. . . . Heady tip from fitness-conscious hair expert Vidal Sassoon: jumping rope air-dries hair, gives it bounce.

HOP, SKIP—AND JUMP INTO SHAPE . . .

If you're a rope-jumper, essential to own: The rope-jumper's "bible"—*The Perfect Exercise: The Hop, Skip, and Jump Way to Health*, by Curtis Mitchell (Simon & Schuster)—where you'll find such things as the calorie burn-off from skipping rope, a very high 720 calories per hour. And the importance of a cool-down (slow down) period after jumping (or any exercise). Reason: After exercising, blood flow slows, but heart continues to work at full exercise rate a little longer.





DANCE INTO SHAPE

Good news. N.Y.C. exercise instructor Barbara Pearlman (212/628-3682) has put her private 8-week shape-up plan (she comes to home or office) into a book, *Dance Exercises* (Doubleday/Dolphin), along with more shape-ups for post-pregnancy, stress reducing. Private consultations are $25 a half hour; so the book, at $6.50, is certainly a bargain.

Leotard to exercise in: the thin, unrestricting one-piecer with long sleeves, stirrup feet (full-view, page 224). If you're looking for something that really lets you move, this is it. Unitard from Danskin. About $25.

Found: best exercise shop

What used to be a chore—searching out leotards, warm-ups, the right exercise tights (without feet)—is now a pleasure in N.Y.C. at Work Outs, *right* (in Bloomingdale's). All you need for your exercise life is there (books, too), plus a few post-exercise essentials.





RELAX INTO SHAPE

Keeping fit is more than simply exercising—as Manya Kahn will tell you. Her 2-hour shape-up session—practically a mini-spa—includes facial, body/foot massage, *Body Rhythms* exercises—now set down in a book and records. By mail from Manyha Kahn, 12 E. 68 St., N.Y.C. 10021. Both, $25; records, $10. $1.75 handling.

FRESH-FOOD FACTS

Maintaining weight involves: exercise, calorie-control, rethinking the *kinds* of foods you eat. Case in point: the much-maligned potato. There are 90 calories in a medium-sized potato, which also has vitamin C, B vitamins, iron, potassium, protein, and fiber. What does up the calorie content of potatoes—butter and cream. So just skip such things, and you are all right. Which brings us to another point: Eat lots of uncooked vegetables. They're more nutritious raw (nutrients haven't been "cooked off"), more fibrous, less fattening. For inspiration: Mary Louise Lau's *The Delicious World of Raw Foods* (Rawson Associates).

Symbol of The American Style in fashion running through this issue, *above:* Halston's puckered-chiffon jumpsuit, forerunner to his new lingerie collection for Vassarette (page 184) and just one reason a body in shape is essential. Elsa Peretti of Tiffany diamond lariat.

AZIZA DEMONSTRATES NEW NATURAL LUSTRE LIP GLOSS.

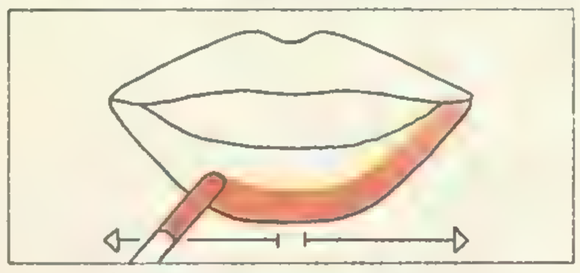
Creme color and frosted highlights in every stroke.

It's the first lip gloss to give you luscious color and a unique, frosted, tinted-to-match highlight with each sweep of the wand.

The secret is in our revolutionary new pigment that lets us combine creme color and a frosted color highlight in one sensational gloss.

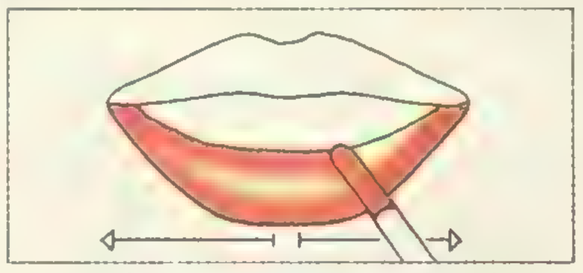
Up until now, most lip glosses have either been color or frost. Color by itself can look too heavy. While frosted gloss can look too harsh and glittery.

But when you stroke on our Natural Lustre Lip Gloss you get beautiful color and a lovely frosted highlight with lots and lots of pretty shine.



Now a tip on the best way to apply gloss.

1. Apply first to lower lip. Use the tip of the Aziza applicator to outline and shape from center of lip to the outer corner.



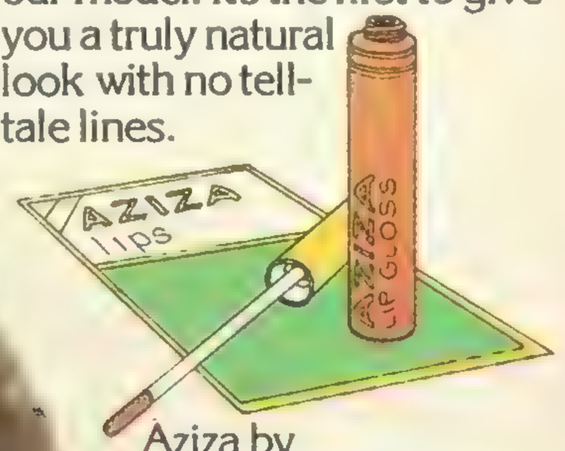
2. Fill in with the broad-side of the wand. Repeat on the upper lip.

When you're done you'll see soft creme color accented with lustrous highlights that bring out the beauty of your lips in a new way.

And because this gloss can't separate on your lips, and isn't sticky or runny, the luscious look will last longer.

New Natural Lustre Lip Gloss. In Bronze with Tawny Lustre, Bronze with Bronze Lustre, Peach with Tawny Lustre, Clear with Natural Lustre, Copper with Copper Lustre, and Natural with Tawny Lustre.

Also ask to see Aziza Natural Glow Blush, worn by our model. It's the first to give you a truly natural look with no tell-tale lines.



Aziza by
Prince Matchabelli.

Beauty Q&A

Here is help for your skin, help for your hair— help for the winter blahs

Q I go to have my hair colored every month. And I make a special point of using a shampoo for color-treated hair. But I keep wondering: just what is the difference between this kind and ordinary shampoo?

A The cleansing action is even gentler in a shampoo formulated for color-treated hair. That is the main difference but an important one. Gentler cleansing action means: haircolor will last longer, stay truer (and not turn hair brassy). And since most color-treated shampoos have added moisturizer, hair will be in better condition, too.

Q I've just bought a set of sable makeup brushes, but I don't know how to clean them. I've tried soap and water, but then they take days to dry.

A Dip the brushes in a little rubbing alcohol (enough to cover the bristles) for fifteen minutes. Then dry them overnight on a paper towel. Your brushes will be ready to use next morning—that's because the rubbing alcohol evaporates so quickly.

Q My hair is sort of dark blond. But it always looks so blah. What can I do to liven it up?

A If you live in or near New York, Constance at Louis-Guy'D (41 E. 57th St., N.Y.C.) may have just what you want —a new highlighting technique she calls "Blonde de Blonde"—blonder than blond. Picking up a couple of strands at a time, she applies a lightener. This gives your hair a very natural look and does it in a single process. "What we want to avoid," says Constance, "are those tiger stripes. That's why this kind of picker-upper-shiner is so pleasing—it's subtle."

Q I've heard that raw eggs make a good shampoo. Do you use one or two?

A "Raw egg *yolks*—but not whites—are an excellent treatment shampoo for fragile and dry hair," says one expert on the subject, Georgette Briand. If your hair is short, one yolk is plenty. If it's to the shoulder, try two. Longer than that, three. And use the egg yolk instead of your regular shampoo. *But* rinse with cool water, not hot. (Otherwise you will never get the egg out.)

If you would like to try some other do-it-yourself hair-care recipes, write: Georgette Briand, 22 E. 72 St., N.Y.C. 10021, for her booklet: *Secrets & Remedies for Hair Care* ($2 ppd.).

Q My skin got so dry this winter—even my arms and legs. Do you know anything I can do for this?

A Probably the most important thing is to keep the air good and moist in your home—and also in your office, if you work. Because steam heat in winter can be very drying to the skin, keep a small humidifier going (it takes forty-eight hours to get the air in a room back to normal after the radiator has been on). And use a skin cleanser that has been formulated for dry skin. A good one to try is Neutrogena's Dry Skin Soap. Also rub some body lotion into your skin every morning after your bath or shower, and again at night, just before you get into bed.

Q I'd like to do something different with my hair. I've worn it pulled back in a chignon for ages, and somehow it doesn't look right that way anymore. I have to be a little bit careful because my husband is quite conservative. But I would like something fresh and pretty.

A Hair stylist Peter John has some good ideas you might note: "Hair length and texture," he says, "are always important considerations for a new look, but so are facial lines, and this is something people are not always aware of. Light has a lot to do with this, too. If you wear your hair pulled back tight in a chignon or very straight, the light strikes your face directly—emphasizing any lines you may have. But if your hair is soft and full around your face, there is less light striking it. And this, of course, can be very flattering." Peter John's salon: 355 South Oyster Bay Rd., Plainview, NY 11803. (516) 822-7660.



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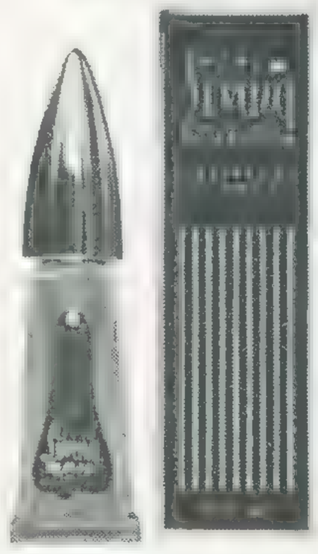
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YOU WRITE US

(Continued from page 24)

Where the money is

I read an article recently in your July issue by William Flanagan, entitled "Do You Want $100,000?"

My answer to that question is "yes" and I believe that I can achieve that goal within the next five years.

I'm amazed that Mr. Flanagan and others writing about women earning big dollars have overlooked professional life insurance agents. The opportunities in both sales and management are excellent for women, and I know of no other field where the dollars one earns are totally based on the efforts one puts forth. The man in the office next to me *can't* be paid more than I, if I work harder than he does! . . .

Lu Bogle
Pompano Beach, FL

Down-home chic

Occasionally, I buy a copy of your magazine, just for a trip into the Never Land. Your November issue had me merrily skipping along, imagining all the clever bon mots I would relate at the next soirée with Truman, Bunny, Jackie and the gang, gorgeously swathed in my sable-lined raincoat and casually sipping Dom Pérignon.

Alas, you blew it. "Jane Fonda, the Woman" ended my merry sojourn.

Now, while I admire Ms. Fonda tremendously for her marvelous acting abilities, I balk at her paean to middle-class housewifery. About as digestible as Perrier water and Wheaties. Somehow, the down-homeness of a six-year-old car becomes really nifty when mixed with transatlantic hops, film studios, and Academy Award presentations; interspersed with campaign swings on behalf of hubby and frequent media coverage.

A more camp putdown of the middle-class treadmill I have seldom read. Please, Vogue, stick to your fantasy world and we'll all continue swallowing milk with Wheaties, Perrier water with paté.

Kathryn Evans Faucheux
Coral Gables, FL

New film star: New York

I enjoyed your delightful picture and caption on the upcoming movie *The Wiz* that appeared in the December issue of Vogue ["Joy to the Wiz"]. Isn't it wonderful that movie-makers have rediscovered New York!

Pat Smith
New York, NY

That Chinese accent

"*Chinoiserie* cooking is a modest little cuisine we have invented that makes French or American dishes with a Chinese accent," write Arthur Gold and Robert Fizdale in your September issue. The cuisine may indeed be modest; Messrs. Gold and Fizdale are less so. Exactly the sort of cooking they are talking about was invented more than a decade ago by the Wing brothers at their Imperial Dynasty restaurant in Hanford, California, near Fresno. They dubbed the cuisine *chinois*—and it is flourishing today both at the Imperial Dynasty and at Jack Chew's Imperial Chinois in the Southern California town of Tarzana.

Colman Andrews
Los Angeles, CA

A sportswoman needs more than a dainty little night cream.



It's a fact. Your skin is more likely to lose valuable moisture than other women's. Due to the sun. The wind. And exercise itself. Just as your body loses fluids with increased activity, so does your skin.

Thus, Bonne Bell now introduces Sport Creme. A technological achievement in skin care. Sport Creme helps to correct your skin's moisture imbalance.

It restores the lost moisture. More importantly, it enables your skin to absorb and hold more moisture than usual.



We suggest you use Sport Creme right after exercise. Give your skin a drink just as you would give your body a drink of water.

A good regimen would be this: A thorough cleansing, as your face is still perspiring. Our recommendation is Ten-O-Six Lotion, our skin normalizer. It thoroughly cleanses the pores and prepares the skin.

Now you're ready to apply Sport Creme all over your face. You'll notice how rapidly it absorbs to work its magic.

Also, if you're so inclined, stand on your head. Increased circulation does wonders for your face and your psyche as well.

A parting word. You don't have to be an athlete to soak up the benefits of our new Sport Creme.

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Between Us

Tune in your dreams ... do things the sure-success way ... see art where artists live ... exercise on ice

By Lorraine Davis

YOUR SHOW: TUNE IN NIGHTLY

"They're free, on every night: great news bulletins"—that's the way the director of a sleep laboratory at the University of Virginia, Robert Van de Castle, Ph.D., described dreams. Dr. Van de Castle's studies have shown that women dream distinctively feminine dreams at specific times, especially during menstruation and pregnancy.

During their menstrual periods, women dream with increased aggression and hostility toward men and heightened understanding and friendship toward other women. At ovulation, these feelings reverse: men are dreamed of with interest and receptivity, women are regarded as rivals. During the third trimester of pregnancy, there is a seven-fold increase in dreams about the baby; and very often these are negative dreams in which the baby is dead, deformed, huge, tiny, or not even a human baby—some kind of animal. Dr. Van de Castle calls these "Rosemary's Baby dreams" in which something terrible happens to the child.

Dream research by Dr. Van de Castle among college girls shows a distinct drift away from the dreams of engagement rings, wedding dresses, and marriage as a positive goal. In three decades since a previous study, marriage has become much less prominent in the students' dreams and their attitudes much more ambivalent. Their dreams also showed less interest in babies and children, more interest in studies, jobs.

Women's dreams have revealed an increasing ease about sexuality. Thirty years ago, women were most likely to dream of men they actually knew; now they dream of idealized males. "Men as sex objects" is a just-beginning trend.

Pay more attention to your dreams, said Dr. Van de Castle. "I feel that we've really lost a precious heritage; we think we're sophisticated, but we can learn from primitive societies who listen to and learn from their dreams."

BOAT ROCKING MADE SAFER

The women whose employer is Uncle Sam face special situations when they try to remedy discrimination. Advice on this tricky matter has been assembled in a booklet by members of Federally Employed Women in cooperation with a group called CHANGE and given the apt title "Making Waves Without Drowning."

DOING THINGS WELL . . . ENOUGH

Perfectionists take note: In his book *The Lifelong Learner* (Simon and Schuster), Ronald Gross gives some heretical advice that can widen your perspective without building up stress: "Some things that are worth doing are worth doing poorly. . . . I would propose setting your sights quite modestly at first, to virtually assure success. A successfully conducted learning project will strengthen your capacity to do more. An overambitious scheme that founders will dispirit you. Think small, and you will build solidly."

SEEING THE (SUN) LIGHT

Working as one of two women in a crew of twelve, Cathy Weil, a Stephens College student from Livingston, New Jersey, helped to construct portions of a solar heating system for the Aspen, Colorado, airport during a six-months' internship program for college credit. After further study and experience, Cathy organized a campus symposium on alternatives in energy. Next, she took her charts, graphs, and slides to the officers of her Columbia, Missouri, college, convinced them that "any new building that does not use energy-efficient operations or solar energy is going to be obsolete in ten to fifteen years." Result: Stephens' new Visitors' Center has an active solar-energy heating system. Now graduated, Cathy has formed a solar-energy construction company.

ADULT ATHLETES: ON ICE

Last month, we heard from the mature kite-flyers in Colorado; now it's the well-past-teenage ice skaters who've got our ear. Here's an excerpt from a letter written by Jan C. Reiss, of Louisville, Kentucky, about another group of women who are firming up bodies and minds with sport:

"I am a member of a women's precision ice-skating team from Louisville, Kentucky. We perform under the name, "The Sophisti-Skates." We are four times first-place winners of the annual Ice Skating Institute of America's Mississippi Valley team competitions held in Knoxville, Tennessee. We have performed exhibition precision ice skating at a number of rinks throughout the country. We are preparing a new competitive program for the next ISIA Mississippi Valley conference and working on several other skating exhibitions, the dates of which have not yet been announced.

"The most interesting part, however, is that all of our team members are amateur skaters who did not learn to ice skate until we were adults. Our ages range from twenty-eight to sixty, with most of us in the forty to fifty age group. We are of many and varied professions which include physicians, nurses, models, saleswomen, secretaries, housewives, and businesswomen. Our coach and choreographer, Erika Amundsen, is a former German regional champion figure skater who has been teaching figure skating for the past twenty years."

ART BEHIND CLOSED DOORS

Two New York sisters who wanted challenging, nontraditional jobs came up with a way to use their art-historian training without tying themselves to the rigidities of college teaching. Barbara Guggenheim, with a doctorate from Columbia University, and her sister Eileen, working on her Ph.D. at Princeton, bring people and art objects together through their own business called ATOM (Art Tours of Manhattan, Inc.).

Each tour visits the best current exhibition and takes in Madison Avenue, Fifty-seventh Street, SoHo, NoHo, and TriBeCa from Tuesday to Thursday plus Saturday morning; cost is $50 for six lectures. In contrast with the conventional gallery tour, the ATOM treks take tourers behind the scenes with collectors, artists, and gallery owners.

photograph by David Hamilton

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LOVE: A Miracle

By Lois Wyse

More than we dared hope for

This is a love story that is so wonderful I can't even put it in a novel.

Nobody would believe it.

It all began last winter when my mother went to Florida with her friend-since-childhood, Bena. For my mother's wintertime birthday, I decided to send her a present: I shipped our two children to her for a weekend.

Because our children—one daughter, one son—are basically very nice people (most children are, once they hit twenty and are convinced their parents have changed a lot), they did as they were asked and went to visit their grandmother and Bena.

They were even pleased about it.

Later, when the two older women came home, my son and I went to lunch with my

"Oh please—
let it last"

mother. Over the salad, my mother said the one thing no grandmother should ever say to a grandson. She said, "Rob, why don't you take out Bena's granddaughter?"

I thought I would collapse. How could she?

My son, however, was nonplussed. He thought for a moment, turned to me and said, "Should I, Mom?"

I shrugged. After all, I belong to the generation that does not commit itself when it comes to our own children. We committed ourselves only on Vietnam, the United Nations, and Watergate.

Finally, however, I said, "Look, Rob, at this point in life, you have probably had one rotten night in your life. Now, you will have two."

Rob called Bena's granddaughter and started to invite her for the following Friday night; then, in a sudden insightful moment, he added, "Liz, you probably are not too anxious to meet me, and I'm not so anxious to meet you, so why don't we have lunch together first?"

Liz, with the wisdom inborn in woman, agreed. Better one bad lunch than one bad evening. Besides, as we all know, it is easier to get rid of a man at lunch than at 11:00 P.M.

As luck and the weather would have it, the day they selected for lunch turned out to be a mean, snowy noontime. Liz canceled luncheon and suggested instead that Rob stop by at the hospital where she worked and have coffee with her.

He agreed.

She was waiting for him, and when he walked into the hospital cafeteria, she said, *"You?"*

He said, *"You?"*

Some conversation.

The next day Rob called me. "Well, I met Bena's granddaughter," he said.

I knew from the tone of his voice the meeting had not been a total disaster.

"She is gorgeous," he said.

Liz, we later learned, went home and said to her mother, "I am going to marry him."

They were both right.

She is gorgeous, and she did marry him.

It is the most wonderful thing that ever happened to two families. Liz's mother and I were high-school sorority sisters who liked and respected one another. Now, we love each other. The two grandmothers who dreamed all their lives of being sisters now are related. Even the fathers like one another.

When Rob proposed to Liz shortly after they met, he said to me, "It's so easy with her. I understand her. I know where she comes from. And," he added solemnly, "I don't want to live with her. I want to marry her."

In the last few years, we have all been through so much with our children, so much pain and hope and sadness, that it seems a kind of justice that these children whose lives were so shaken by a world of changing mores should find their satisfaction in the same virtues that satisfied their grandparents and great-grandparents.

Liz and Rob were married in a simple, sweet ceremony at her parents' home last fall. It was the right kind of wedding for their kind of love.

And we, the four parents, toasted our children in the same way parents have for generations. But, because we have lived through the 'sixties, we all added, "Let it last—oh, please let it last." ▽



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FOOD: Vegetables Take Over

By Arthur Gold and Robert Fizdale

Once a dreary "have to eat," now they are the resplendent new stars of the table

Photos, more on how to prepare, page 242

RISOTTO VERDE CON SPINACI
(Green Rice with Spinach)
eight servings

8 tablespoons butter (¼ pound)
1 cup finely chopped scallions, including a bit of the green
1½ cups raw spinach
½ cup finely chopped fresh parsley
¼ cup finely chopped celery leaves
¼ cup pine nuts (pignoli)
Salt and freshly ground pepper
2 cups rice (imported Arborio rice, if available)
4 cups chicken consommé
¾-1 cup freshly grated imported Parmesan cheese

Heat 5 tablespoons butter in a large skillet. Sauté scallions over low heat 2 to 3 minutes, stirring often. Wash spinach carefully, dry well, and chop fine, by hand or in food processor. Add to the scallions along with parsley, celery leaves, and pine nuts. Sauté for another 2 to 3 minutes, stirring often. Season to taste with salt and pepper.

Add remaining butter, then rice, stirring over low heat till each grain of rice is lightly coated with butter. Bring consommé to a boil and add just enough to cover rice mixture. Cook, uncovered, over medium heat. As liquid evaporates, add more consommé to cover green rice mixture, stirring once or twice to prevent sticking.

After 15 minutes, begin to test by tasting rice. As soon as it is *al dente,* that is, cooked but still quite firm, remove skillet from heat. Stir in cheese till well combined and let sit for a minute in skillet. Serve on heated platter.

For a very attractive and delicious presentation, mound the green rice in the center of a warmed platter and surround it with Beets au Gratin (recipe, page 130).

MOCK RICE SALAD
eight servings

1 cauliflower
¼ cup canned pimentos, drained and cut into narrow strips
¼ cup black olives, pitted and cut up
6 anchovies, cut into ½-inch pieces
1 tablespoon capers, drained
¼ cup chopped fresh parsley or chives (or a mixture of both)

Dressing:
8 tablespoons olive oil
2 tablespoons vinegar
1 tablespoon Dijon mustard
Salt and pepper

Trim cauliflower, discarding outer leaves and most of hard center core. Break flowerets apart and place in food processor with serrated steel knife blade, a few at a time. Process for a few seconds, just till cauliflower has the consistency of grains of rice. You should have about 4 cups of "riced" raw cauliflower.

Put the cauliflower in the center of a clean linen towel. Gather up the ends, twist them, gently squeeze out excess moisture. Put cauliflower "grains" in a serving bowl, add pimentos, olives, anchovies, capers, and parsley. Mix together well all dressing ingredients. Pour over salad, toss well, and keep in a cool place till serving time. A wonderful accompaniment, in place of rice salad, to a cold roast chicken, veal, or pork.

MUSHROOMS STUFFED WITH MOCK RICE SALAD
twenty-four cocktail servings

1 pound to 1¼ pounds mushrooms (24 medium small mushrooms)
Juice of 1 lemon
Salt and pepper to taste
Mock Rice Salad (see preceding recipe)

Remove mushroom stems and save for another use. Wipe mushroom caps clean; sprinkle them with lemon juice and a bit of salt and pepper. Spoon Mock Rice Salad into mushroom caps; serve with drinks.

Peter Tompkins, coauthor of *The Secret Life of Plants* (Harper & Row), obviously understands the secret life of vegetables as well, as evidenced by his canapé recipe.

HOT MUSHROOM CANAPÉS
twelve cocktail servings

12 large mushroom caps
1-2 tablespoons salted butter
1 clove garlic
10-12 hot pepper flakes
2 teaspoons chopped fresh parsley
Salt

Wipe mushroom caps clean. Put cold butter in the pan with the garlic and pepper flakes. As the butter begins to melt, add mushroom caps. Sauté 5 minutes over fairly high heat, stirring often. Sprinkle with parsley and salt; serve.

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(Continued on page 128)

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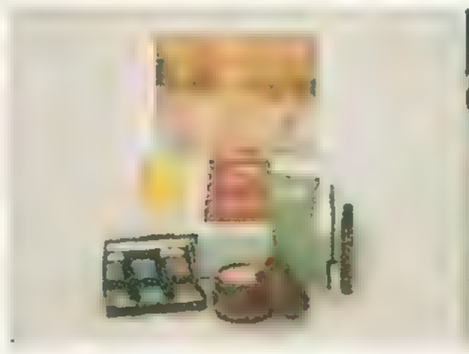
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CUT ALONG DOTTED LINE

In winter my face usually: Gets chapped ● Feels dry ● Is fine ●

I worry most about: Complexion ● Eyes ● Hair ● Head ●

My age group: 16-24 ● 25-34 ● 35-39 ● 40-49 ● 50+ ●

My hair type: Dry or color treated ● Oily ● Normal ●

My skin tone: Very Light ● Light ● Medium ● Dark ●

My skin type: Dry ● Normal to Dry ● Normal ● Normal to Oily ● Oily ●

My mascara that works best: Brown ● Brownish-Black ● Black ●

Eye shadow colors I prefer: (check one) Blues ● Greens ● Mixed Shades ●

Lip color I use most: (check one) Pinks ● Peaches ● Corals ● Cinnamons ●

Nail polish color I use most: (check one) Pinks ● Peaches ● Corals ● Cinnamons ●

My (honest) hair color: Blonde ● Brunette ● Redhead ● Silver ● Black ●

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VEGETABLES

(Continued from page 118)

lined, wooden-handled skillet, you can bring it from the stove to the cocktail table, place it on a trivet and serve the mushrooms piping hot with a toothpick in each.

RAGOUT OF MUSHROOMS

six servings

1-ounce package dried French chanterelle mushrooms (Bonavita brand)
1½ pounds fresh mushrooms
4-ounce can imported German Steinpilze mushrooms
¼ pound butter
1 clove garlic, peeled, slightly crushed
2 tablespoons brandy
1 cup *crème fraîche,* sour cream, or heavy cream
Salt, pepper, and cayenne
¼ cup chopped fresh parsley

Soak dried chanterelles in hot water to cover for an hour. Drain and rinse 2 or 3 times. Dry carefully on paper towels.

Wipe fresh mushrooms clean. Trim ends of stems if sandy. Cut mushrooms into rather thin slices.

Drain canned mushrooms and cut larger pieces into 2 or 3 small pieces.

Heat butter in large heavy skillet. Add garlic and chanterelles and sauté over medium heat 3 to 4 minutes, stirring often. As soon as garlic begins to color, discard it. Add fresh mushrooms and cook, stirring, another 4 to 5 minutes. Stir in Steinpilze and brandy. When brandy is hot, ignite and let burn, shaking skillet till flames burn down.

Add cream, salt and pepper to taste, and dash or two of cayenne. Raise heat and cook over high heat, stirring constantly, till cream begins to thicken and to get syrupy. Sprinkle with parsley and serve as a glorious solo accompanied by triangles of white bread fried in butter, or as a most luxurious sauce over a sautéed veal chop. Sybaritically delicious.

BRAISED LEEKS ON TOAST

two servings

4 small leeks, about ¾ inch in diameter
2 slices good white bread
4 tablespoons butter
2 shallots, finely chopped
Salt and freshly ground pepper
2 cups chicken consommé
2 teaspoons finely chopped fresh chives
2 to 3 tablespoons freshly grated Parmesan or Gruyère cheese, or a mixture of both

Trim the end off the white part of each leek; place leek next to a piece of bread and cut so that the leek is the same length as the bread. Discard the green tops or use in soup. Cut leeks in half lengthwise and wash under running water, holding leaves apart so that all sand and dirt is washed away. Tie the 2 halves of each leek together with string.

Heat 2 tablespoons butter in a heavy skillet just large enough to hold leeks in one layer. Sauté shallots just till golden. Arrange leeks on top in a single layer, season with salt and pepper to taste, and add consommé to cover. Cover skillet and simmer over low heat till leeks are tender, approximately 15 minutes. Remove leeks and shallots with a slotted spoon and drain well on paper towels.

Toast bread lightly, butter one side, then sprinkle with chives. Untie leeks and arrange halves with cut sides down, on toast. Sprinkle with shallots and grated cheese. Dot with butter. Trim toast so that none of it is exposed. Heat under broiler, watching carefully so that cheese does not burn. Serve hot as soon as cheese has browned.

(Continued on page 130)



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VEGETABLES

(Continued from page 128)

SFORMATO OF ARTICHOKES AND CARROTS

six servings

1 can Bonavita brand artichoke bottoms (7¾ ounces)
1 cup sliced carrots
1 tablespoon butter
1½ tablespoons flour
1 cup cream or Half and Half
3 eggs, separated
2 tablespoons freshly grated Parmesan cheese
1 teaspoon salt
½ teaspoon pepper
Butter and flour

Rinse artichoke bottoms in cold water, drain, and dry on paper towels. Boil carrots till tender. Drain and dry. Purée artichokes and carrots together in food processor or pass through food mill.

Make a Béchamel sauce by heating butter in a small, heavy saucepan over moderate heat till foaming. Add flour and cook, stirring, 1 minute. Remove from heat. Heat cream just to boiling and add to butter-flour mixture. Beat with wire whisk to blend thoroughly. Return saucepan to heat and bring to a boil, stirring constantly. Boil for 1 minute, stirring, then remove from heat. Add egg yolks, cheese, salt, and pepper.

Stir Béchamel sauce into the puréed vegetables and mix well. Beat egg whites till stiff and fold in carefully. Butter and lightly flour a soufflé or charlotte mold; pour mixture in. Place in a pan of very hot water and bake in preheated 375° oven about 40 minutes or till knife inserted comes out clean. Remove mold from oven and let rest a minute. Unmold carefully onto a warmed round platter. Excellent as the main course for lunch with or without a light tomato sauce.

BEETS AU GRATIN

four servings

4 medium-sized beets
⅛ pound butter (half a stick)
Salt and freshly ground pepper
5 tablespoons heavy cream
¼ cup freshly grated Parmesan or Gruyère cheese, or mixture of both
2 tablespoons freshly chopped parsley

Scrub the beets but do not peel them. Boil till tender when pierced with a knife. When beets are cool enough to handle, peel and slice, and drain on paper towels. Butter a gratin dish with half the butter. Arrange beets in overlapping rows in baking dish, seasoning them to taste as you go, with salt and pepper. Spoon cream over top, sprinkle with grated cheese, and dot with remaining butter. Bake in preheated 350° oven for 15 to 20 minutes. If cheese has not yet browned, place dish under broiler for a minute or two, watching carefully so that cheese does not burn. Serve hot, garnished with chopped parsley. An excellent accompaniment to baked halibut or sautéed flounder.

CHINESE STEAMED EGGPLANT

four servings

Medium-sized eggplant (about 1 pound)

Dressing:

1 tablespoon sesame oil (Chinese or Japanese)
2 teaspoons white wine vinegar
1 tablespoon light soy sauce
1 teaspoon sugar
⅛ teaspoon cayenne
1 clove garlic, passed through garlic press

Wash and trim ends of eggplant but do not peel. Cut into quarters lengthwise. Cook, covered, in vegetable steamer over boiling water for 20 minutes or till tender. Turn off heat but let eggplant stand, covered, in steamer 10 minutes longer. Drain on paper towels. Use a fork to separate eggplant into long strips. Discard seeds and tough pith. Place in serving bowl.

Mix all dressing ingredients well and pour over eggplant. Toss well and chill an hour before serving.

CHINESE STRING-BEAN SALAD

three to four servings

1 pound fresh crisp string beans
½ teaspoon baking soda
1 tablespoon finely shredded fresh gingerroot
⅓ cup slivered almonds

Dressing:

2 teaspoons mustard powder (Colman's Dry Mustard or Chinese dry mustard, if available)
½ tablespoon cold water
1 teaspoon sugar
1 teaspoon salt
1 tablespoon sesame oil (must be Chinese or Japanese sesame oil available in Oriental groceries and in many supermarkets and health-food stores)
1½ tablespoons white vinegar
1 tablespoon light soy sauce

Trim beans and break into pieces about 2 inches long. Bring 1 quart of water to boil, stir in soda and cook beans till tender but still very crisp. Drain beans in colander and rinse with cold water to stop the cooking. Dry carefully on paper towels and put beans into serving bowl. Add gingerroot and almonds; toss to mix.

To make dressing, put mustard powder in a small mixing bowl. Add water gradually, stirring to make a smooth paste. Stir in all remaining ingredients and mix well. Pour over string beans and toss till beans are thoroughly coated. Store in cool place; serve at room temperature.

PURÉED TURNIPS WITH ORANGES

four servings

1 pound small white turnips, peeled and quartered

(Continued on page 132)

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VEGETABLES

(Continued from page 130)

2 shallots, peeled and finely chopped
3-4 tablespoons butter
⅓ unpeeled orange, coarsely chopped
1 teaspoon sugar
½ cup milk
Salt and pepper

Boil turnips till tender. While turnips are boiling, sauté shallots in 1 tablespoon butter, stirring for 1 minute. Add chopped orange, sugar, and another tablespoon of butter if needed. Sauté, stirring another minute or 2.

When turnips are cooked, drain and return them to warm pot. Bring milk to boil, add to turnips with remaining butter, salt and pepper to taste. Mash till creamy. (Or process cooked turnips, hot milk, butter, and seasonings in food processor using steel knife.) Stir in shallot-orange mixture. Serve hot with duck or chicken. If you like, spread turnips in a buttered shallow baking dish and bake for 10 to 15 minutes in preheated 350° oven. Then place under broiler for a minute or 2 to brown before serving.

Variation: Substitute mashed potatoes for turnips or use ½ of each. All superb.

CORN PANCAKES

six servings

2 eggs
2 cups frozen corn kernels
¼ cup flour
½ teaspoon baking powder
½ teaspoon salt
¼ teaspoon pepper
⅛ pound butter

Without bothering to defrost the corn, break it up into 3 or 4 chunks and put it into a food processor along with all other ingredients except butter. Using steel knife attachment, blend for a few seconds just till all is well mixed but corn still is in coarse pieces. Transfer to bowl and let sit in refrigerator for an hour.

Heat butter a little at a time in a large heavy skillet. When sizzling, drop in batter by tablespoonful, widely spaced, and reduce heat to moderate. Fry till bubbles begin to appear in pancakes. Then, turn carefully with a spatula and brown on other side. Keep warm in low oven while you repeat the process. Very fine with maple syrup, as an all-American dessert, or salted and peppered, as a mate to fried chicken.

LOW-CALORIE CAULIFLOWER PURÉE

four to six servings

1 medium cauliflower
½ cup yogurt (approximately)
½ cup chopped fresh dill (approximately)
Salt and freshly ground pepper

Trim and wash cauliflower; break into flowerets and steam in a vegetable steamer just till tender. Purée by placing in a food processor with some of the yogurt and dill. Add remaining yogurt, or even a bit more, only if needed to obtain a purée consistency. Cauliflower should not be too thin. Season to taste with salt and pepper.

Or purée by passing steamed cauliflower through a food mill, then mixing in remaining ingredients.

The same procedure can be used with almost any other vegetable: zucchini, carrots, broccoli, parsnips. Or combine steamed vegetables for surprising and delicious low-calorie purées. ▽

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1370 Avenue of the Americas, New York, N.Y. 10019

By Joan Juliet Buck

What the living's like in Europe's most wonderful city to visit—London

EDITOR'S NOTE: *Joan Buck, a Europe-based American, whose family has lived in London for the past twenty years, has just married an Englishman and now makes London her home. She is associate editor of* The Observer *Sunday magazine, and is currently completing a novel,* Famous, *about well-known people.*

There used to be a joke at school about a man who went to hell on a short visit. He found all the damned standing knee-deep in mud, drinking tea, and chatting. "Not so bad," he thought, "and the conversation is very refined." He opted to return when he died, but found this time that the damned were now lying headfirst in the same foul mud. He asked the Devil why they were no longer drinking tea and conversing. "You were only visiting before," said the Devil, "and anyway, that was tea-break." Now, having opted to return, living in London again, I have the distinct feeling that tea-break is over and we're all headfirst in the mire, paying for past sins.

This is entirely subjective. Visitors love the pace, the parks, Ralph Richardson and John Gielgud, the rage of the little magazines, and the fact that plays are performed in full-folio, four-hour versions. And, they say, there is so much to buy—old photographs at auction, silver, fine china, rare books, prints torn from even rarer books, scientific instruments, paintings—a whole heritage.

Yes indeed. The formerly landed gentry are selling furniture and paintings from their family seats in an effort to keep up with inflation, before selling the seat itself to keep up with taxes. They have not yet reached the stage, as some Austrian baronesses have, of selling their titles through the personal pages of the *International Herald Tribune;* but, as a last resort, they export themselves, to lecture abroad on the fine quality of everything they once possessed.

Denis Healey, Chancellor of the Exchequer, has vowed to "soak the rich" and to "squeeze 'em till the pips squeak." This being a not entirely reassuring promise, it has caused many of the rich to emigrate to New York, Spain, California, Canada—anywhere. Those rich and salaried remaining are in the middle of something called "Stage Two," meaning that salaries that were frozen three years ago still have not risen, while the cost of living has almost tripled. Things are supposed to improve any day now, because of oil from the North Sea, painfully extracted at great cost from beneath stormy waves. The only thing the British can see is that far from improving, "things" only seem to get more expensive.

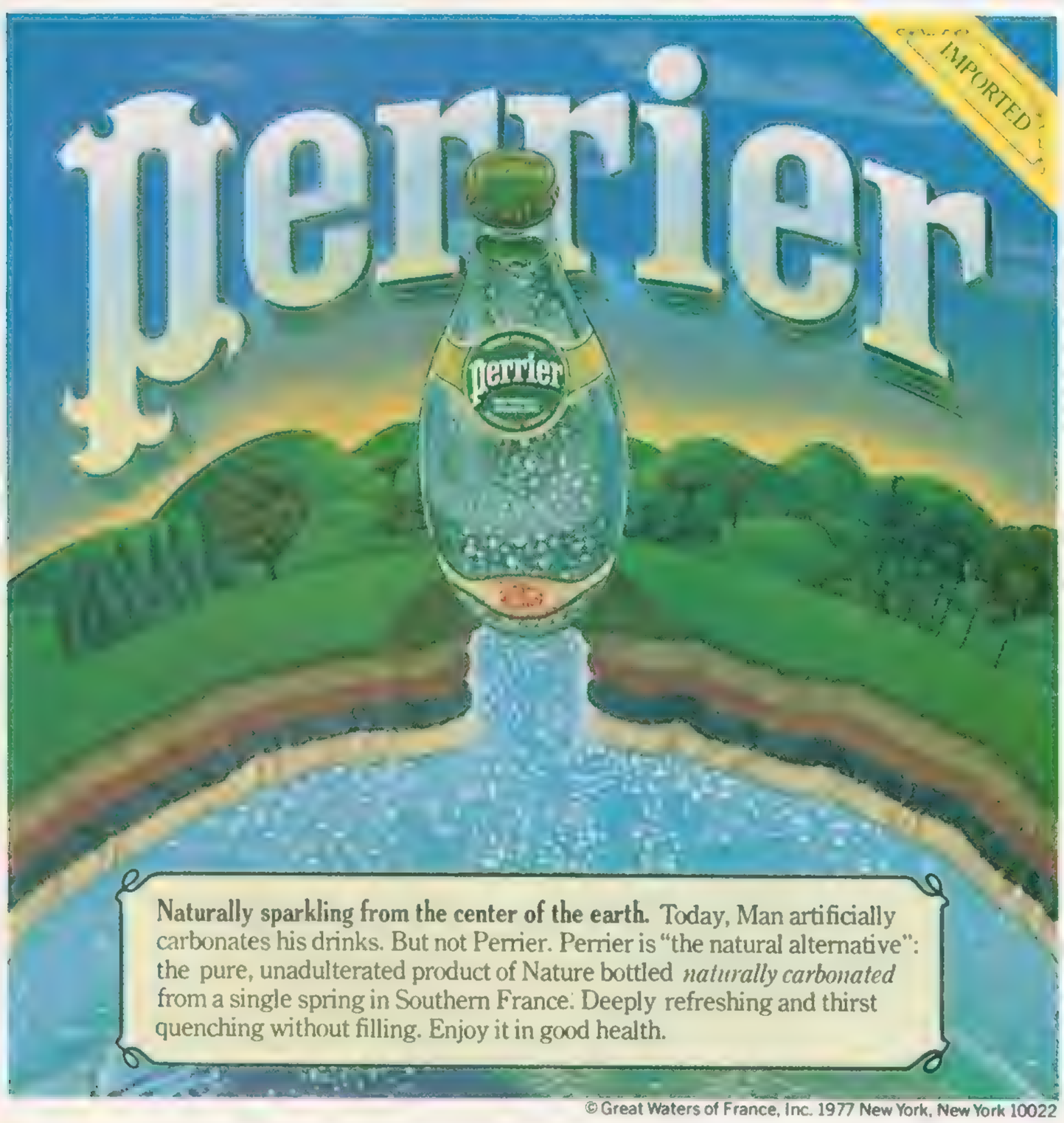
England, according to a survey done at Reading University, ranks somewhere below East Germany in terms of Gross National Product. Sterile words, you think, unless you read them in the paper every day. British taxation is punitive: any income over £21,000 (about $40,000) is taxed at 83 percent; and, if it derives from investments, it is taxed at 98 percent. The accumulation of bad financial news was responsible for a national depression that resembled, in magnitude and brutality, a collective nervous breakdown. *The Daily Express* a few months ago ran the ultimate in Depressive–Inertia headlines: "IT JUST ISN'T WORTH IT." The article explained that British workers, particularly executives, didn't feel that their salaries justified any hard work on their part, and were ceasing to work at all.

Other nuggets to be gleaned from the papers included the fact that houses were becoming run-down because owners could no longer afford maintenance costs. The general despondency was acclaimed as proof that the British care about more important things in life than money; a wonderful attitude to have in a sunny country where pears bend the boughs, ripe for eating, but not a constructive one in a small industrial island mortgaged to the International Monetary Fund.

For its pains, *The Daily Express* (and the rest of the Beaverbrook chain) was bought by a business conglomerate named Trafalgar House, which already owned the ocean liner *QE2* and the Ritz Hotel. It steered the *Express* onto a new course, launched a propaganda campaign based on North Sea oil, and "WE'RE IN THE MONEY" and other such euphoric statements replaced the tidings of gloom. Nobody quite believed it. The general hopelessness had fed certain attitudes which were rich with the comforts of self-pity; the new heartiness implied, from every newsstand, that there was money somewhere, and if there was, why weren't the British seeing it, smelling it, tasting it?

Hence, the strikes. In the past few months, there have been power cuts owing to an unofficial dispute, twenty-three various and lengthy strikes at Heathrow Airport which made getting here almost as tedious as living here, a bread strike, an undertaker's strike, and a strike of elevator maintenance men which has led to signs such as this, from Eaton Square: "Enter at own risk. If you are stuck between floors, there is no one to get you out." At the moment, the firemen (who earn the equivalent of $72 a week) are on strike, fires are fought by the army with help from volunteers, and small children die trapped in the flames.

(Continued on page 136)



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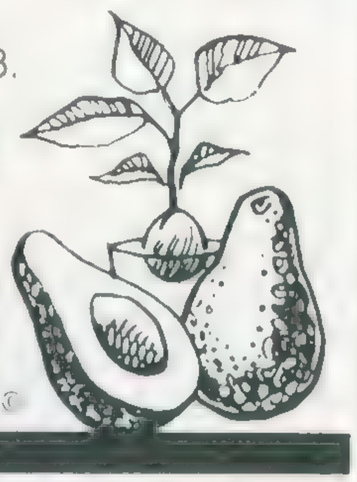
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INSIDE EVERY CALIFORNIA AVOCADO THERE'S A FREE TREE. AND SOMEONE TO TALK TO.



OPINION: ENGLAND

(Continued from page 134)

But, for visitors, the place is paradise. Particularly for the Arabs. When they first started coming here in 1973, they stood out as ethnic, peculiar, foreign, strange. They still stand out, with their long robes and large girths, but now Arabs own properties all over London, have a mosque in Regent's Park, and own The Dorchester Hotel. The large houses in Hampstead that shippers used to aspire to are sold to Arabs at such prohibitive sums no Englishman can bid for them. The Rolls-Royces in the streets belong to Arabs; the cars are colored pink, pale mauve, turquoise; they have convertible tops with sun roofs, television, uniformed chauffeurs.

Even during Ramadan, the holiest month of the Moslem year, the already full hotels overflow with robed figures, and the gambling clubs are jammed with sheiks dropping millions of pounds in pin money at the tables. They prefer London to Monte Carlo because it is less public; it has always been said of London that all the fun happens behind closed doors, and today that works in its favor.

With all this money dropping from the oil states, it's no wonder that pragmatic young men and women have found the best way to get on in life is to work for the Arabs. The real-estate boom has made rich formerly desperate young people (one young divorcée keeps moving, announcing

"Clubs jammed with sheiks dropping millions of pounds in pin money"

her intention every time in the gossip columns, and then waiting for the offers). There are posts going at the new universities in Riyadh or Qatar that insure a future for hungry academics. A good job is that of middleman—the indefinable role of the one who sets up deals and meetings.

There is the lucrative profession of interior decorator, a job that requires a minimum of taste and the ability to distinguish between different shades of gold. Specialty branches of publishing have sprung up, offering coffee-table tomes on the beauties of Qatar, as well as such hybrids as Edna O'Brien writing the text to a picture book on Arabia. And there are, of course, various small services to be performed: loosely defined as "public relations," they include rewriting the offending portions of books about sheiks, and arranging introductions to tall blonds. It's not very dignified, but it pays the rent.

There is also Trade: Bond Street and Piccadilly are prospering as never before. Whereas American visitors in the past were content with one Burberry raincoat and maybe a jar of ginger from Fortnum's, the sheiks like quantity and aren't too fond of beige. A new kind of taste has been developed to meet the demand: ornate, flamboy-

(Continued on page 140)

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OPINION: ENGLAND

(Continued from page 136)

ant, excessive. There are peregrine falcons rendered in three tones of gold, wearing detachable hoods and perching on chrysolite bases; shell-shaped bed headboards with hi-fi's and potted palms built into their pink suède rims; ostrich eggs used in every nightmarish combination with gold, silver, and malachite; horns tipped with silver and used as bedposts, tables of bronze and gold; dresses embroidered to a rocky texture.

This opulent style will, in the fullness of time, be known as London Oil Baroque. It has nothing to do with discretion, Conran furniture, mortgages, or reality. It is not meant to be for the British, but for the Arabs. It stuns with ostentation. While the rest of the world is trying to look poor but honorable, England is reviving Babylon.

The contrast between the cornucopia on offer to visitors and the meager salaries paid to the natives has created two new classes: the British and the Foreigners—antagonists united by mutual contempt. Even the British are divided, now that there is talk of separating Scotland and hacking Wales off into an independent entity. The sneers that the British used to unleash at Rich Americans are nothing to the way they feel about Arabs. But the problem is that Arabs have dark skins, and to show any hard feeling could betray racism as well as sour grapes.

The insecurity of the time shows in outbursts of racism: there are race riots, and a certain creeping anti-Semitism in the press. The satirical magazine *Private Eye*, which normally gives wonderful insights into the workings of the country, contained an item about the impending circumcision of Princess Anne's son. It began: "Did you know that the Queen was a Jewess?" The reaction to the birth of the first Royal baby—and in Jubilee year to boot(ee?)—has been interesting. Not only the expected cooing and billing in the popular press, but also an aside from anti-monarchist MP Willie Hamilton about "Another one on the payroll." And whenever Princess Anne's house is mentioned, its estimated price is given: £500,000.

The fixation on money is unavoidable and pervades every class, every conversation. What people earn, how much they spend on entertainment ("Lamb!" I've heard people say—"How extravagant"), how much of it they keep after taxes, whether

"Bond Street and Piccadilly are prospering as never before"

they drive a company car or a battered VW, whether or not they have unearned income—these are all subjects for intense private speculation. Any show of extravagance is suspect—even the dinner you buy for friends may reveal that you have more money than you should, or that you are secretly putting the bill on expenses. The only way to behave is to keep a low profile. Success has always been frowned upon in England, both as an aspiration and as an achievement. To ward off the rays of jealousy, those who are doing well—progressing to bigger houses, having plays put on, getting good reviews, or traveling first class—try to make their lives sound as miserable as possible. Those who complain the loudest are only mouthing the words of their respectable and shabby friends.

This doublethink leads to the serving of peanuts instead of dinner in the houses of people who don't want it thought that they can give dinner parties, and to the general damning of the National Theatre in polite society—not because of its productions but because it cost so much to build. The passionate concerns among intellectuals are the preservation of the English language and saving Venice. As both are crumbling before an unseemly tide of foreigners, one might deduce that these fine feelings have less to do with an urge to conserve than with fierce xenophobia.

Looking rich has never been the British way: remember the ancient tweed suits that made a Lord look like a Lord? Looking poor is the sly way of getting back at the new rich, and new clothes are far too expensive a proposition. The essence of London chic is an eight-year-old Saint Laurent suit (I didn't say the clothes had to be cheap, just old—proving that one was once rich, when it was decent to be so, and has a backlog of taste). One needs resources to fall back on: infinitely preferable to going shopping these days is going selling: shops have sprung up in the fashionable areas, selling last season's clothes and accepting older things on commission. It's not, "What Jean Muir shall I buy?" but, "How much can I get for this one?"

This leads to a rather cozy and protective style known as insular chic. Langan's, a restaurant dedicated to the idea that eating inferior food in poorly lit, shabby surroundings is the only way to respond to the present, is a thundering success. The beau monde gather there in their dirtiest old coats to wonder why the salad dressing tastes of chicken; the place feels vaguely defeated and Middle European, like the sandwich bar in Vienna where Kafka used to go.

In the same vein, people now read paperbacks (better value—longer lasting) rather than magazines while waiting for the bus or the tube. Their preferences run to insular books, quiet interests. The nostalgia is not only for the past but for that period when the past had already been lost. The Booker prize this year was won by Paul Scott, for the final novel in his series about the British in India. It is called *Staying On*. He is described as an "unpopular novelist." One knows that anyone who could merit the description "popular" would not be entered for the prize.

What is there to bring a ray of joy to this season? At the Fischer Gallery, there are the wonderful canvases of Hector McDonnell, who paints tired fishmongers at Billingsgate in a sad, intense light; they, too, are part of the exhausted, timid sensibility that one feels in the air. In a small garage-like theater called The Warehouse, there is a great production of *Macbeth*. It is put on by the Royal Shakespeare Company—Trevor Nunn's third effort at directing the play. In what other country would a director be allowed two failures and a third try with the same play? Ian McKellen and Judi Dench give terrifying, intense, bril-

(Continued on page 142)

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(Advertisement)

Planning To Go Back To Work?

Good for you! You've updated your résumé and have a flattering new haircut. Your wardrobe looks perfect for a working woman. And you know in your secret heart that someone like you...who has run a household, done community work, entertained business and personal friends and made the whole thing all look easy... has the efficiency and organization that the business world is dying for. Yet you still find it a little scary competing with all those fresh-faced young girls just out of college.

Perhaps it would give you an extra spark of confidence if you knew you looked a little younger, so you can look the personnel director straight in the eye with the assurance that you're exactly right for the job you want. Then discover the benefits of a mysterious beauty fluid that can help you look younger, by easing the dryness that can make little wrinkle lines more noticeable. Knowledgeable women from many parts of the world share the secret of this remarkable beauty fluid, known in the United States as Oil of Olay beauty lotion.

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If the lovely possibility of looking younger would give your confidence a boost when job-hunting, wouldn't it be a good idea for you and Oil of Olay to go to work together?



Beauty Secrets

When you're working all day, of course you want to look your best to the people you deal with. You'll probably redo your makeup during lunch hour. So be sure to have an extra bottle of Oil of Olay in your desk drawer or tucked in your tote bag. Don't be surprised if women (and men) you work with ask you what you use to make your complexion look so glowing.

* * *

You won't want to be any less attractive a wife and mother than you are a working woman. While the children are helping cook, freshen up before dinner with Oil of Olay and new makeup. You'll look and feel as if you're able to cope with just about anything. And isn't that you these days?

* * *

Because Oil of Olay® penetrates so quickly, you can apply it right up to your hairline, without worrying about its "sliding" into your clean hair. Isn't that a pleasure?

OPINION: ENGLAND

(Continued from page 140)

liant performances. There are only 130 seats in the house and it is permanently sold out.

The fringe theaters—under pubs, over pubs, next door to pubs—keep coming up with shocking pieces, but most of the offerings are similar to *The Old Country,* Alan Bennett's play about a spy in Russia, starring Sir Alec Guinness. Cecil Beaton was overheard as he was leaving, saying, "Oh God, not another play about Nothingness!" Nothingness is the sort of subject British playwrights hone in on with unerring instinct; their other favorite is the inability of Oxford Dons to come to terms with their lives. Safe subjects. But there must be something on the other side of all this wretched gloom, something else to write about than goddamn Dons?

"For visitors, London is paradise"

The best London party last year happened in Paris. It was to celebrate the wedding of two Londoners who knew that somehow the atmosphere at home would not be conducive to uncontained joy. They kindly arranged for their friends to fly cut-price to Paris, kept Castel's open all night, provided four hundred guests with five dinners and endless champagne and different musicians on every floor. Ever since, bride and groom have been listening to lectures about extravagance for their sins. That is not the way to behave these days. . . .

The young, as everyone knows, put safety pins through their ears, and that's their idea of fun. Everything about the way "punks" look comes directly from the S&M bars of Manhattan's lower West Side but never mind that. In this atmosphere, lacking levity more than anything, it may be possible for a dedicated finder of trends to cry "Genius! Energy!" at the sight of the parade of "punk" children crawling up King's Road, looking like the last scene from *Night of the Living Dead,* with their grey faces and white crewcuts, tiny ancient bodies clad in torn black rubber, clanking their chains. One of less sunny disposition might inquire why they are trying to look like the result of unholy couplings between Auschwitz guards and prisoners, these starved little swastika wearers.

Punk has been called a movement in step with today, rejecting, as it does, materialism and bourgeois values, bearing the safety pin, tool of slipshod repair, as its emblem. These children dress in black and say there is no future, no hope, that the country is finished and they are dead before they've started. I know just how they feel, but do I put safety pins through my nose? The "punk" bands pride themselves on singing out of tune. Between the horrible makeup and the cacophony of their tunes, it somehow reminds me of little children dressing up and beating drums on All Hallow's Eve to scare away the evil spirits. Yahhhhhyaaaah! Keep away! We're uglier than you are!

The visitors think they're sweet. ▽

Money

Experts can help you to up your capital —and leave it, too

What will happen when your assets outlive you?

By William Flanagan

Women now comprise almost half the work force; about one-third of first American marriages may end in divorce; and, of marriages that last to a natural end, husbands die first in three cases out of four. All of which means that women are accumulating money as never before. And while they are learning well how to manage money and invest it, they are largely ignoring the ultimate step—seeing to it that what they can't take with them goes to the right places.

The money experts have a euphemistic handle for giving money to people after you die—they call it "estate planning." And make no mistake about it—you don't have to be worth a fortune for such planning to be important. Even if you live paycheck to paycheck, you probably have assets you'd rather see go to loved ones than to the IRS or to the wrong parties.

The first element of estate planning—and this goes for everyone, no matter how modest the estate—is a will. Even if you don't leave a cent, a will can be important to those close to you. It can contain your wishes for final services, name custodians for your children, etc. Yet most people still die without a will. A simple will takes a lawyer only a few minutes to prepare and can cost as little as $50. Don't put it off.

If your assets are considerable—and if you have your own home, life insurance, some modest investments, and a little property, that probably all adds up to well over $100,000—you should name an executor in your will. He or she is the person who will see to it that all your wishes are carried out in a reasonable fashion. Not naming an executor will mean that the court will appoint one, and that can mean lots of time is likely to pass before the entire estate is settled.

There is nothing glamorous or overly rewarding in the task of the typical executor —if he or she plays it straight. The fees usually are fixed by law, and are quite small. In New York, for example, an executor's fee for administering a $100,000 estate is only $3625, unless otherwise stipulated in the will.

Before you name an executor, whether it is your bank, lawyer, a friend, or a business associate, be certain to discuss the matter with the person whom you name. This may sound silly, but all too often people name banks as executors without any consultation, and the banks later decline to administer the estate for one reason or another. Neither a bank nor any individual is under any legal obligation to administer your estate just by being named in your will.

Most money experts advise against naming your attorney as executor, and he or she will likely be relieved to know it is someone else when filing your will. After all, the responsibilities are substantial, the rewards slim. An executor must take charge of your assets, collect any money due your estate, pay all debts, arrange for living expenses for family members if necessary, see that the will is carried out, hire a lawyer to see that all legal matters are dealt with properly, and file all estate, income, and inheritance taxes. And, if he or she botches the job, the executor can be held liable for damages.

Since banks have a lot of experience in administering estates, and usually have no axes to grind, they are often named executors of sizable estates. Medium-sized banks in exurban and rural areas usually are willing to handle estates in the $100,000 range, while major urban banks will handle only larger estates. Big-name banks will often insist upon a worth of $300,000 or more, and at least one won't handle any estate worth less than $1 million. Banks will often

(Continued on page 144)





MONEY

(Continued from page 143)

insist that you pay more than the statutory fee; spell that out clearly in your will. The biggest disadvantage you could run into with a bank is impersonality. To avoid a lack of personal concern, it's a good idea to name a spouse or your attorney as co-executor when naming a bank.

Depending upon the assets you have, it usually takes between six months to as long as five years or more to settle an estate. Keep this in mind when you are making up your will. If you have dependents, specify that they receive certain amounts right away, against what the estate will yield them.

There are also trusts that you can set up now which will yield fixed amounts of cash to beneficiaries outside of your estate. For example, you could set up a $200,000 trust which would yield $12,000 a year to an offspring interminably. But the rules on such trusts—and there are many variations on the theme—are tricky. The IRS has become very leery of such schemes, since they have provided such a beautiful way of sheltering cash from the tax man.

You can also make outright gifts of your assets while you are still living, and sometimes this can yield tax benefits; but again the rules are tricky, and the IRS keeps changing them or reinterpreting them.

Another way of assuring that your beneficiaries receive cash right away is, of course, life insurance.

"Financial counselors are the first to find loopholes"

Obviously, the more assets you have, the more complex your estate planning has to be—and professional advice is needed. Indeed, you may need continual, comprehensive financial counseling. Such advice is considered so important by corporations that many now provide it as a perquisite for their top executives.

For an individual, such expertise comes high. It will vary with the amount of your worth. $10,000 and up plus a small annual percentage of your assets is not unusual; but, in return, you get investment advice, trust and estate planning, and a lot of tax help and expertise. Financial counselors invariably are the first to find new loopholes whenever there are changes in the tax laws, for example.

Today, many large banks offer financial counseling, but the services they render range from good to awful. Among individuals and small firms, there is an element of risk, too. In selecting any counselor, start with your lawyer, C.P.A., or bank. Ask friends for recommendations, too. And in interviewing a counselor make sure your financial analysis will be personalized. Ask to see someone else's file, and study it carefully. That amount of checking might seem like a nuisance at first, but a good counselor will save you a lot of money—might even make you a considerable amount—and will buy you peace of mind. It will also aid your beneficiaries when you pass on. ▽

Alberto Rizzo

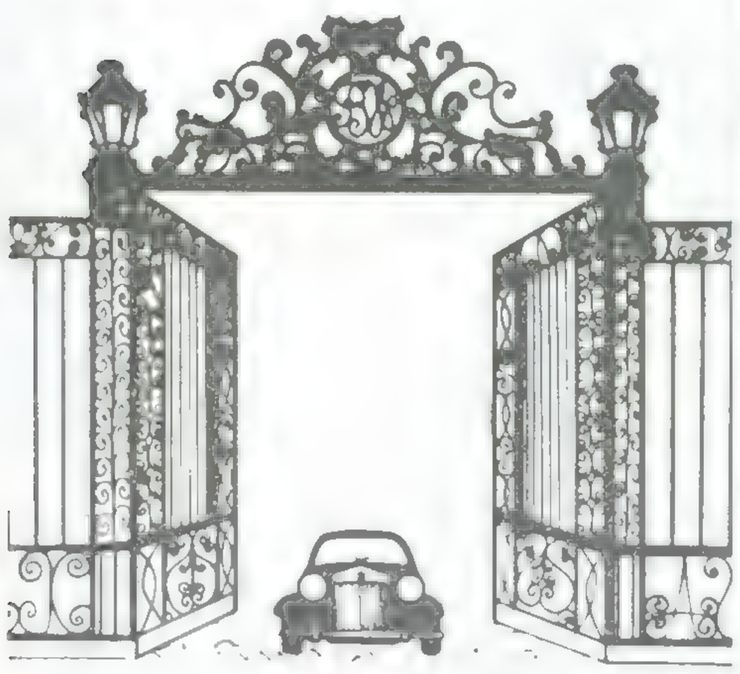
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Safari to the past: adventuring East Africa in search of who we were

By Nadine Bertin

EDITOR'S NOTE: *Most people go to East Africa to see the animals. Last summer, however, magazine editor/Africa buff Nadine Bertin took part in a very special journey to Kenya—a travel first. Her goal: to explore the ancient roots of one species of animal in particular—man. This back-trek in time was proposed by FROM (Foundation for Research into the Origin of Man), an American-based organization headed by newsmaker-anthropologist Richard Leakey. FROM raises funds and grants scholarships for the study of prehistory; and Richard Leakey also directs Kenya's National Museums, which hosted FROM's Americans-in-Africa tour group. With all other arrangements made by Lindblad Travel—see-Africa experts for eighteen years—Nadine's visit was a once-in-a-lifetime discovery. Here, she tells why.*



On-site in Kenya: traveler/photographer Nadine Bertin at Richard Leakey's digs

This was an East African safari that had never been done before—a chance not only to see the glorious animal life of Kenya but also to be part of history-in-the-making: for the first time, a group of nonprofessionals was going to visit—and actually live at—Koobi Fora, the isolated base camp in Northern Kenya where paleoanthropologist Richard Leakey and a team of scientists have spent the last decade unearthing fossil clues—millions of years old—to the mysteries of our prehistoric ancestry.

Our group was small—twenty-two. From all over the U.S., we ranged in age from thirteen to mid-sixties. We had different interests, backgrounds, incomes; but we shared our interest in East African wildlife, in paleontology, and in Richard Leakey's work. How did twenty-two nonscientists come to be riveted by prehistory? We had one more thing in common: We all had heard Richard Leakey speak and were impressed by his strongly held, well-researched, optimistic philosophy about what we really are: social animals who survived, millions of years ago, because we *shared* while other similar—but unadaptable—prehumans became extinct. Killing each other, declares Mr. Leakey, is not in our genes. Helping one another is. (*Note:* For more on Richard Leakey, see page 150.)

We arrived at Koobi Fora in August. The base camp is on a tiny, barren promontory jutting out into huge, freshwater Lake Turkana—also called the Jade Sea, because of its deep-green color. It was very hot, very dry while we were there. It always is. It rains for a few days in April and then, the regulars say, all the gnarled acacia trees burst into bloom and the yellow grass turns green. Some parts of the inland landscape look like sandy moonscapes, with nothing for hundreds of miles. Because the area lies in the Great Rift Valley that bisects East Africa, you see deep crevasses that cut into the earth: land that, after eons of erosion, now gives up its desiccated treasures.

More than ten years ago, Richard Leakey—having flown over and, later, walked hundreds of square miles in the area—decided that rich fossil finds would occur there. He was right. There are many sites under work

"You look at the bones and think—who was it?"

now; and, at any moment, a new scrap of prehistoric evidence may materialize out of a chunk of dried soil, as it is painstakingly dug out, swept clean, dusted off. You won't find any bulldozers here—only patient men and women, quietly removing soil from the ground or from terraced cutouts on hillsides, using their hands, dustpans, soft brushes, and dentists' tools. As they dig, they sift every inch of earth through sieves. Even a splinter of a tooth has a story to tell.

At the base camp, there is no electricity, not even a portable generator. Paraffin lamps light your way at night, and you are told to watch for snakes that come out of

(Continued on page 148)

Travel Now

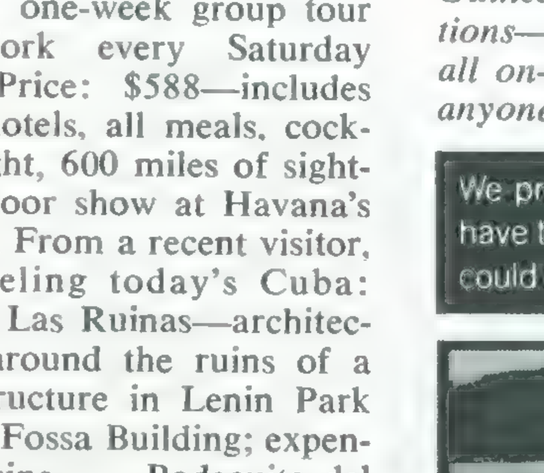
Modern art odyssey...Cuban scoops: in Havana and Miami... trip-tips for explorers

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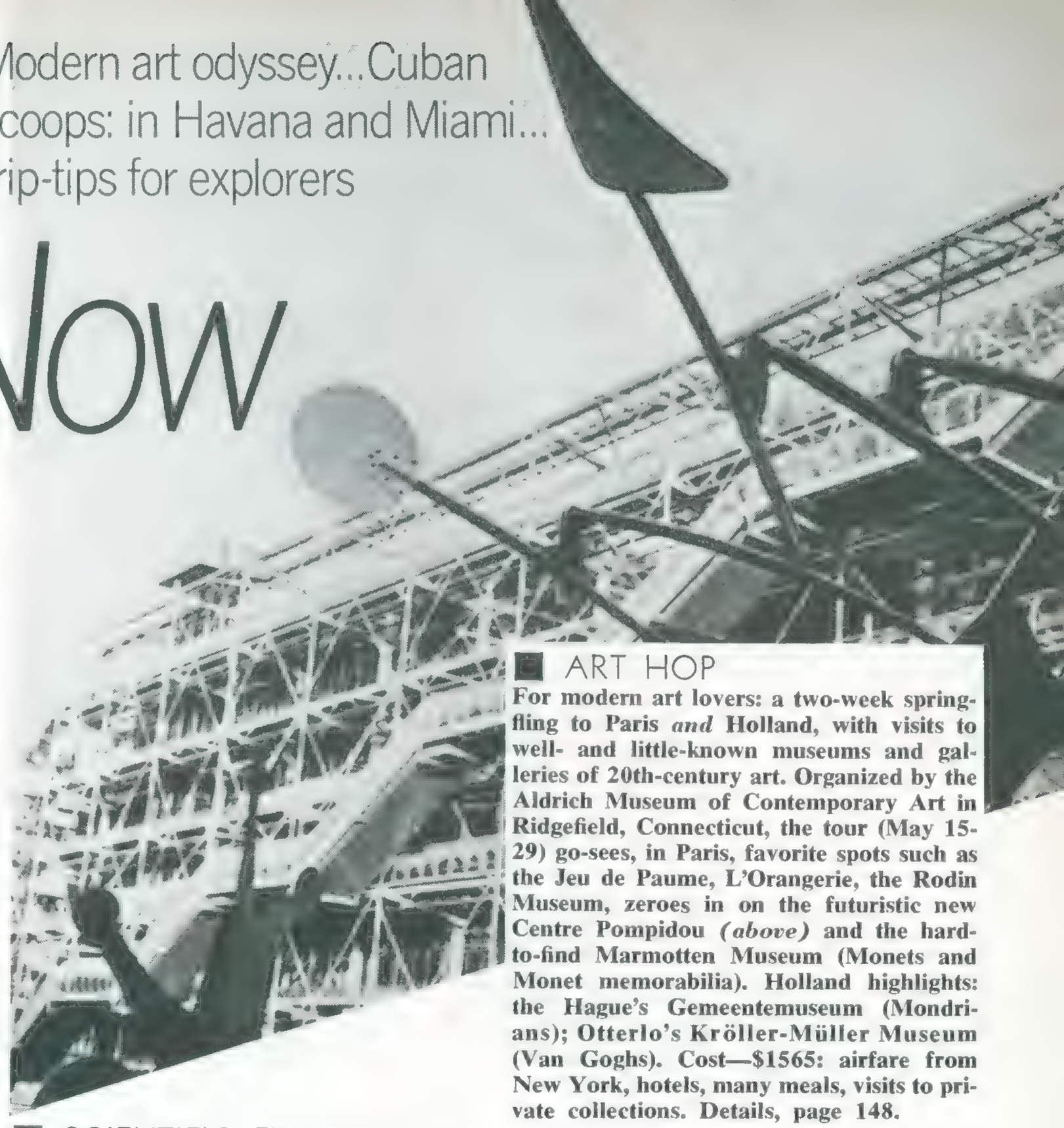
South West Eighth Street, main thoroughfare of "Little Havana" in Miami, Florida, booms with restaurants, coffee bars, *discotecas* (record stores), and *quincallas* (Cuban shops that sell everything from ceramic religious figures to clothing and toys). **Best dining:** Juanito's Centro Vasco (2235 S.W. 8th), a Havana transplant serving Basque seafood dishes; order garlic soup for appetizer. . . . Vizcaya (2436 S.W. 8th)—great murals, *paella* . . . El Bodegon Castilla (2499 S.W. 8th)—Spanish-tiled floor, spicy food. **Fun and inexpensive:** Badias (1548 S.W. 8th—try *picadillo:* ground meat with raisins, olives, spices . . . Lila's (2290 S.W. 8th)—*palomilla* steak covered in French fries costs under $3; best *flan* in town . . . Casablanca (2320 S.W. 8th)—order Cuban sandwich: ham and cheese grilled on light-as-air Cuban bread. **Pastry:** La Gran Via (950 S.W. 8th)—try *pastelitos:* pastry stuffed with meat; buy Cuban *piñatas.* **Cigars:** Chavelo (2751 S.W. 8th)—they roll their own. **To play dominoes:** newly built park at S.W. 8th and 15th Ave. **Tropical fruits and flowers:** Los Pinareños (S.W. 8th and 13th Ave.) **Theater:** Las Mascaras (957 S.W. 27th Ave.)—contemporary and avant-garde plays.

CUBA THERE

Easiest way to see the real Cuba: on a Caribbean Holidays' one-week group tour departing New York every Saturday through May 13. Price: $588—includes round-trip airfare, hotels, all meals, cocktail parties every night, 600 miles of sightseeing, drinks and floor show at Havana's Tropicana nightclub. From a recent visitor, these tips on traveling today's Cuba: **Havana restaurants:** Las Ruinas—architectural marvel built around the ruins of a Spanish Colonial structure in Lenin Park . . . La Torre—atop Fossa Building; expensive Continental cuisine . . . Bodeguita del Medio—near Cathedral Square; typically Cuban. **To see in Havana:** any Cuban film . . . National Museum of Art—Cuban painting and sculpture . . . Museum of the Revolution—Cuban history . . . Hemingway Museum (in San Francisco de Paula) . . . artists' market in Cathedral Square—Saturdays at 4 P.M. **To know before you go to Cuba:** 1. Bring everything—film, cosmetics, stationery. 2. Reserve at restaurants. 3. Book taxis at your hotel. 4. Museums—open till 9 or 10 P.M.; closed Mondays. 5. Best buys: cigars, rum, T-shirts. Information on Cuba trips: page 148.



Leslie Mandell



ART HOP

For modern art lovers: a two-week spring-fling to Paris *and* Holland, with visits to well- and little-known museums and galleries of 20th-century art. Organized by the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut, the tour (May 15-29) go-sees, in Paris, favorite spots such as the Jeu de Paume, L'Orangerie, the Rodin Museum, zeroes in on the futuristic new Centre Pompidou *(above)* and the hard-to-find Marmotten Museum (Monets and Monet memorabilia). Holland highlights: the Hague's Gemeentemuseum (Mondrians); Otterlo's Kröller-Müller Museum (Van Goghs). Cost—$1565: airfare from New York, hotels, many meals, visits to private collections. Details, page 148.

SCIENTIFIC EXPEDITIONS

. . . all over the world need volunteers. Interested? Then contact EARTHWATCH, a nonprofit, Massachusetts-based organization that puts together scientist-headed projects—in archaeology, anthropology, sociology, biology, zoology—and staffs them with nonprofessionals. Among this summer's projects: unearthing prehistoric man in Mallorca; finding why the population of Katmandu's temple monkeys remains constant: observing New Guinea's wildlife; studying the geological formation of New York's Fire Island. Expeditions—usually two to three weeks—cost from $500 to $950. Cost (tax deductible) covers all on-site expenses, but does not *include transportation there. Expeditions are open to anyone between ages 16 and 75. For more information, see page 148.*

We protest: the earphones used aboard airplanes for in-flight movies and stereo music. Do they have to be both uncomfortable *and* hard to hear out of? Surely a technology that's given us the 747 could come up with something a little easier on the ear than plastic torture-tongs. Is anybody listening?



Wick Whalen

▲ *Along the "Little Havana" stretch of Miami's S.W. 8th St., Cuba lives—with restaurants, coffee counters, a new domino park, and street murals (example, above) showing Latin-paced U.S.A. life.*

◄ *In Havana, gigantic mural (left), by artist Raúl Martinez, interprets the post-revolutionary scene in Castro's Cuba.*



Ideal take-along for day trips when you don't need a jacket (or want to carry one) starting out—but may need one later: Instead of carrying your jacket, carry a slim shoulderbag with pockets for money, passport, postcards, guidebook. When it gets colder, unzip the bag and—it turns into a jacket! This very special "shoulderbag" (for men and women) is called "the smuggler," costs $35 in vinyl, $150 in leather. From Pulsar Trading Company; in New York, at Altman's.

—RICHARD ALLEMAN

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WHERE to GO

352 ☐ CUBA: "Destination Cuba"—eight-day tours from Caribbean Holidays

634 ☐ HOLLAND/FRANCE: Twentieth- century European art tour sponsored by the Aldrich Museum of Contemporary Art May 15-29

417 ☐ FLORIDA: "Miami—It's Magic"

AFRICA

632 ☐ LINDBLAD TRAVEL: African safaris

633 ☐ KENYA: Prehistory safaris organized by the Foundation for Research into the Origin of Man

HOW to GET THERE

103 ☐ EASTERN AIRLINES: Walt Disney World plus Florida

217 ☐ CUNARD: "What Price Glory"—round trip to Europe: one way on the QE2, the other on British Airways. . .for no more than one-way sea fare

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808 ☐ PETIT ST. VINCENT RESORT The Grenadines, West Indies

870 ☐ SANS SOUCI HOTEL Ocho Rios, Jamaica

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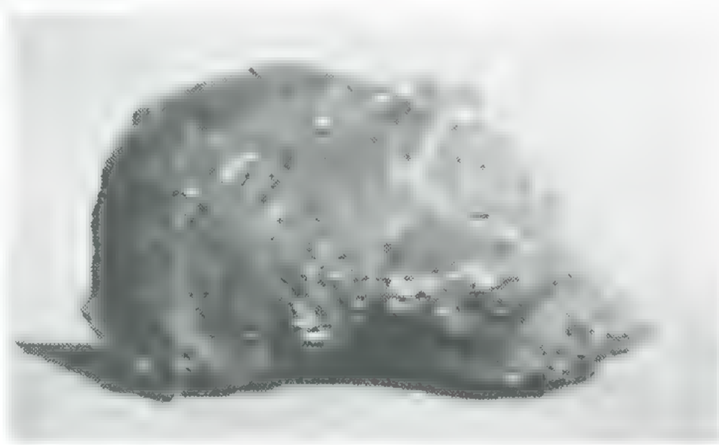
We're sorry, but **VOGUE to GO** *cannot answer any personal questions or requests.*

KENYA

(Continued from page 146)

the grass to lie on the still warm sand of the footpaths. Water is trucked in once a week, in huge metal drums from a mountain miles away, and kept in canvas bags hung in the shade.

We lived in the stone, thatched-roof cabins called *bandas* that often house visiting scientists. No running water, no bathroom, only tiny rooms like stalls, a wooden door, and a large window—with no glass—facing the lake. After the intense heat of the day, you are grateful for that open window because, around midnight, the wind finally comes up, cooling you off and rustling the thatch. It's soothing—much more so than the yowls of the camp dog and his pals, the jackals, outside—or the huffing of the hyena who comes into camp to inspect the garbage.



Fossil find: skull of australopithecine—an ape-like cousin of ours, now extinct

A typical day at Koobi Fora: Jack Harris, an anthropologist from New Zealand, wakes everyone after his morning swim. It's 5:30 A.M. Before you put your feet on the ground, you shake your shoes in case there are any scorpions inside. I had two cots in my cubicle, so I always kept shoes and everything else I needed on the other bed and never saw a scorpion. Next, you go outside with a glass of water and brush your teeth as the sun rises alongside Lake Turkana. Then, on with your bathing suit and off to the Lake with towel, soap, facecloth, shampoo to wash in fresh, alkaline water that tastes just like Vichy Celestins.

Back to the hut, change into comfortable long cotton pants (no shorts—your legs would sunburn), T-shirt, shirt, jacket (you strip things off as it gets hotter), socks, desert boots or sneakers. Carry hat, sunglasses, camera bag, sun-block, tissues, lipgloss, moisturizers, notebook, and pen.

Breakfast at the main house, the first permanent structure at Koobi Fora—built by Richard, his Ph.D./paleontologist wife Meave (her specialty: repiecing bone fragments into whole skulls), and the original group of scientists who established the site. In the main building there are two rooms (the Geology and the Paleontology Departments), separated by a wide, open-air hall where everyone gathers around a large refectory table for meals—and for endless talk. Naïve questions from our group constantly besiege the ever-patient scientists: Jack Harris; Dr. Ian Findlater whose doctoral thesis at London University is on the geology of the area and the Lake; paleontologist Kay Behrensmeyer of Yale University who has worked out a new system of situating fossils; Kamoya Kimeu, site director of Koobi Fora, an African in his forties who has discovered more hominid fossils than any other man alive; and a number of brilliant young African scientists

and students—all willing to explain and reexplain.

After breakfast, we pile into Toyota trucks for a few hours of rough riding. No such thing as roads, only an occasional wide trail. We stop at key sites along the way: the Karari Escarpment, twenty kilometers inland, part of the lake shore about four thousand years ago . . . FXJJ#20, dated at 1.5 million years, where the lower jaw of an Australopithecus robustus (a distant, preman cousin of ours) was found in 1974. . . . At Area 103, a terraced pyramid has been cut into the side of a mountain, each step showing a different geological age. . . . At FXJJ#33, fossilized roots and sticks are kept safe and neat under a green canvas cover that's carefully rolled away by Kay Behrensmeyer and Jack Harris, while Ian Findlater explains the ups and downs of Lake Turkana to us. On the ground, white string, anchored by large rusty nails, marks a grid pattern to indicate the positions of everything found here.

When an important fossil is found, it is carefully packed in foam and carried—in someone's lap—on a four-passenger plane back to the Museum in Nairobi. And when a hominid fossil is found, it's given a number, and a small cement marker is placed at the site of its discovery. 1470NMKER, for example, is the Museum catalogue number for the most spectacular find at the Lake Turkana—skull 1470. With the largest brain capacity (800cc) yet found in a preman fossil, this skull has been tentatively dated at between 2.5 and 3 million years old—thus making us descendants of someone living here a good million or more years earlier than had been previously thought.



Fossil hunting at Koobi Fora: stepped terraces cut into hillside expose progressively more ancient geological ages

We've promised to be back at the base camp for a 1:00 P.M. lunch. It's that time now and we're a ninety-minute drive away. We start back and, sure enough, part of the way in, we meet Kamoya Kimeu heading out, in his truck, to find us. There's a strict rule at Koobi Fora: You say where you're going and when you'll be back. You then have a one-hour grace period. After that, they come looking for you. If you've got a

(Continued on page 150)

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A TALK WITH RICHARD LEAKEY

ED. NOTE: *Richard Leakey comes to his vocation as premier fossil hunter quite naturally via his famous anthropologist parents—Mary Leakey and the late Dr. Louis S.B. Leakey—whose discoveries established that early man originated in East Africa. Author of the perspective-shaking book* Origins *(E.P. Dutton), Leakey will lecture-tour the U.S. February 27-March 13.*

You have said that extinction of our species could take place "within our lifetime." Are you a pessimist?

Leakey: I am an optimist. I think we do have the capability of averting catastrophe, and I think that we have the willingness to learn to do something about it. But I am also anxious—and I don't think we're going to avert disaster by sitting on our rear ends thinking it won't happen. Because it *can* happen.

In your book, you say the key to the future is understanding the sort of animal that we are. What do you mean?

Leakey: Well . . . some people have written long, eloquent statements about how genocide, war, urban violence, and racial and religious persecution are all products of our genetic inheritance. They say that, regardless of our good intentions, our genes have been programmed to make us this way. What I'm saying is that, if you look at the prehistoric record, there isn't a single example of a pre-Homo sapiens fossil that shows of his having died violently. All the breaks in the bones are the products—not of human aggression—but of geological forces.

The second point I make is that, if you look at early societies, the picture that emerges is that the most important attribute we had was the ability to do things together. You do this, and I'll do that, and we will share the benefits of what we both do with the group. . . . This division of labor, this sharing, is a uniquely human condition. And the archaeological record suggests that this goes back well over two million years. This is not to say that people didn't get cross with one another—and maybe hurt each other. But this isn't the same thing as going to war.

What about the violence we see today?

Leakey: I think there is no doubt at all that we are aggressive today. There are terrible signs of degeneracy, killing, violence. The question is: Does this come from our genes, or is this because of our lifestyle and our environment? If it's genetic, then we're in a tough situation. If, however, it's environmental and it's learned, then I think we can learn something else and change the environment.

And how do we go about doing that?

Leakey: We can't deal with problems on a national basis any longer—we are too interdependent now—be it for energy, raw materials, whatever. There's a need to cross-cut political, ideological, religious barriers and produce global solutions which ultimately will benefit all. Because, if we don't produce global solutions, we'll ultimately lose out.

—RICHARD ALLEMAN

KENYA

(Continued from page 149)

flat tire or are lost, you find some shade and *don't move*. If you wander off, it might cost your life. They know at the base camp where you were headed, and that's where they'll look for you.

As you bump along from site to site, you see animals—oryxes, topi, zebras, little dik-diks, graceful, long-necked gerenuks. They say there are lion, but we don't see any. Ostriches, the males with black-velvet plumage, the females brindle brown, run ahead of the trucks. Dickensian secretary birds walk purposefully along, looking as if they have quills stuck behind their ears and their arms tucked behind frock coats. Along the banks of the Lake, both beauties and beasts: white and grey pelicans, yellow-billed wood ibis, goliath herons, Egyptian geese, royal ibis; beneath them—crocodiles.

The crocodiles don't deter us from the bi-weekly fishing expedition in Lake Turkana. Since there is no way to keep food long, you eat what's at hand. And what's at hand is probably the world's most delicious white fish—tilapia, native only to East Africa. On Great Fishing Day, everyone—scientists, cooks, helpers—heads for the beach with a huge fishing net. You go about 150 feet into the Lake, stretch the net among about twenty people, and make sure that the bottom of the net is dragging along the sand. (I kept getting my toes caught in it.) Then, you start slowly back towards the shore. Finally, you reach the shallows and, surprisingly (because you have neither seen nor felt any fish), tilapia fill the net. Two or three such outings and there's food on the table for another few days.



Lake Turkana fish-in: everyone at Koobi Fora base camp helps net dinner

We spent three days and nights at Koobi Fora before heading for our other stops in Kenya: the island of Lamu in the Indian Ocean, the Masai Mara Game Reserve, then back to Nairobi for the formal opening of a new prehistory wing of the Museum dedicated to the memory of Richard Leakey's father, Louis S.B. Leakey. But, in many ways, the time spent at Koobi Fora was the most memorable: three days so crammed with new experiences and new insights into our past, our future, and into ourselves—that it felt as though we'd been there for weeks. It's very moving—walking on your own origins. You look at the bones and pieces of chipped stone and think: "How long have they been there? How many millions of years? And who was it?" I'm still taking it all in. ▽

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Traveling alone: an American woman first-timing abroad finds it's the only way to go

By Joanne Turpin

I'd been warned there was no public transport in Israel after sunset on Fridays because that marked the start of the Sabbath. For that reason, I found myself in a "sherut," a special taxi shared, that evening, with five others on the road between the Ben-Gurion International Airport (near Tel Aviv) and Jerusalem.

The Englishwoman alongside me, eagerly awaiting the moment when she could join her two-week tour, asked where I would be staying.

In the darkness, I half-smiled. "I don't have hotel reservations."

After fourteen hours of hopscotching about the Mediterranean, I hadn't enough energy left to worry.

"No reservations!" she gasped. "What will you do?"

Hotel space was at a premium that weekend; so I'd decided to take a chance on the YMCA in East Jerusalem. It was near the holy places I planned to visit. If the "Y" couldn't turn up a spare room, perhaps I'd be allowed to sleep in the lobby.

The woman turned abruptly and began speaking to the passenger on her other side.

At this point, I'd been traveling for five weeks, and it had come as a surprise to discover that women my age (middle) almost unanimously frowned on solo trips for other females. On the other hand, I'd met many young people (generally traveling in pairs or in groups themselves) who thought it must be exciting. They were right.

I hadn't left home and family in Seattle to advance the cause of Women's Liberation; rather, I was fulfilling a long-cherished dream of visiting my parents' birthplaces in Germany. Because I'd be in Europe, anyway, it sounded logical to include Paris, Rome, and other attractions. With the Holy Land only a jump away, at least on the map, I added that to my itinerary. And finally, since no organized tour fit my plans, it was either go alone or not at all—an ambitious plan for a housewife who hadn't been farther from her West Coast home than Los Angeles.

A Seattle travel agent booked my plane tickets and arranged for a Eurailpass, but my advance reservations otherwise were limited to the hotel at my first stop, London. Except for my return flight departing Tel Aviv six weeks later, I was on my own.

Of course, such a casualness about reservations can lead to difficulties if one reaches Athens at 11:30 on a Saturday night. Usually, however, I managed to arrive in a city early enough in the day to find a room easily. (This was in September and October, the "off" season; reservations are a "must" in summer.) Often, I booked accommodations through the tourist or hotel desk at the train station of my arrival. Other times, I'd simply hail a taxi and direct the driver to one of the places listed in what, for me, proved an infallible guide, *Fielding's Low-Cost Europe*.

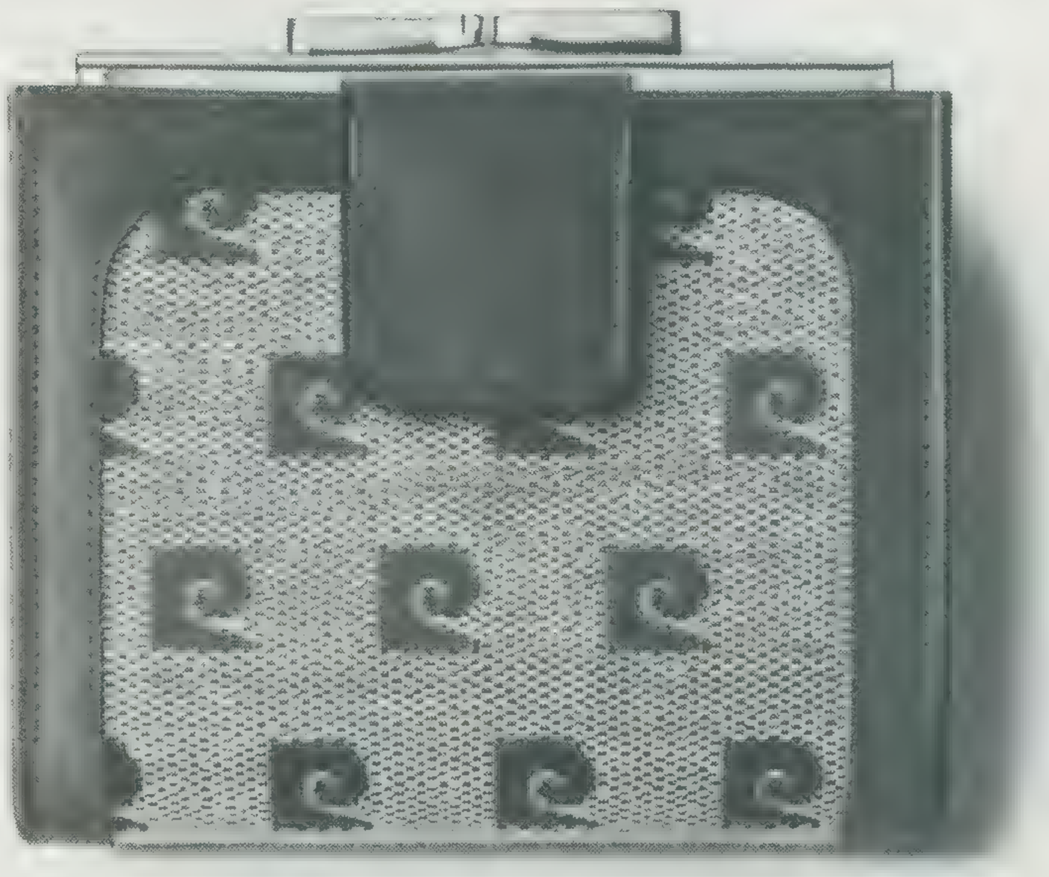
During the entire six weeks, I had only one undesirable room—the kind where I felt obliged to push furniture against the door. My uneasiness was heightened by the fact that the hallway was so dark that, even in mid-afternoon, I literally had to grope for the keyhole. The manager had insisted on payment in advance. That's where they trap you, another hotel guest told me later.

There were moments when, after an all-day train trip, I found myself standing in line to arrange hotel accommodations and I'd wonder: What on earth am I doing here when I could be home having dinner with the family or watching Barbara Walters on the evening news? But, each morning, I awoke buoyed by the thought: What will happen today?

Travel guides to pave the way are useful, but a woman alone has special problems. Despite the teasing of my teenage daughters, I did not expect to be pinched on the

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"What bliss to spend the morning in bed with no excuses"

Via Veneto or anywhere else. I'd put my faith in a special booklet for women given me by my travel agent. It assured me that "an older woman is accorded solicitous respect in most other countries and, if she is alone, a rather courtly admiration."

The author of that has to be either a celibate man or an eighty-five-year-old woman, for my experience was quite the opposite.

Travel guides occasionally refer to "gigolos." That expression is too kind. The first of many uninvited propositions happened on the train from Cologne to Stuttgart. My initial mistake was to choose an empty compartment. The privacy had attracted me. However, I soon learned that a woman alone should always seek a compartment occupied by a middle-aged couple or other respectable-looking people.

Changing trains in Cologne had left me no time to buy the usual supply of sandwiches or rolls to stow in my oversized purse; when the sandwich peddler rolled his cart past, singing out his wares, I immedi-

(Continued on page 155)

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TRAVELING ALONE

(Continued from page 152)

ately called him back. The next thing I knew, he was inside my compartment. Though Italian, he spoke passable German; and I was eager to show off what little German I knew. That was my second mistake.

By the time I'd paid for a cheese sandwich and bottle of lemonade, the vendor had learned I was en route to visit relatives for the first time. It was obvious that I was traveling alone. He proposed that after leaving the relatives, I join him at his place in Munich. He wished to show me the historical sights of Munich, he winked, adding that he had brothers in Naples and Bologna who were equally friendly.

"No, thank you," I stammered, dismayed that I could have let myself get into such a situation. Nevertheless, he shoved a timetable on which he'd scribbled his address into my hands. With a parting *auf Wiedersehen,* he suddenly leaned toward me—to shake hands, I thought, as seemed the custom in Germany. Instead, he kissed me on the cheek (the antipasto, no doubt), smiled promisingly, and rolled his cart down the corridor.

Having no further desire to remain isolated, I was about to move my suitcase to another compartment when the train made a brief stop to pick up passengers. A middle-aged couple joined me shortly, and I breathed a sigh of relief.

Next, I opened my Berlitz phrase book; for now I was convinced that any woman alone should learn, in whichever country she is traveling, the equivalent phrases for: "I'm not interested," "Get lost," and that real attention-getter, "Fire!"

Above all, she must stay with the crowd.

"A man's eagerness to be accommodating can fade quickly once he dons a waiter's uniform"

In my travels, I also discovered that a man's eagerness to be accommodating can fade quickly once he dons a waiter's uniform. More often than not, a waiter would look over and around me, put on a dour face, inquire coldly, "One?" (or "ein," "uno," "un"), then raise an eyebrow implying, "Why don't you try the café down the street?" I refused to let that attitude intimidate me.

However, because I never did get used to the European practice of restaurants' closing in mid-afternoon—and sightseeing often caused me to miss lunch—I soon got into the habit of stowing edibles in my roomy purse. At various times, my "pantry" might harbor a Cornish pasty, French roll with ham, Greek cheese pie, bananas, or apples. These could be eaten easily whenever hunger struck: on a park bench, at the beach, or while waiting for a bus, train, or plane.

A purse makes a handy food bank, but it is the *last* place to carry money. My travel agent had so advised me without elaborating. His look implied that the subject was too delicate to discuss in detail.

After measuring my traveler's checks, I had whipped up several cloth bags to pin inside my bra. Being on the slender side, I feared the bags might give a too upholstered look. But, happily, a packet of $100 checks (plus emergency dollar bills) on the right balanced by a small bundle of $50 checks on the left made just enough bulge to be interesting!

Ordinarily, one can plan ahead for necessary withdrawals. Even on short notice, it is usually possible to retire briefly to the nearest ladies' room. But there are moments one fails to anticipate.

My luck held except for the day I stopped at a Jerusalem travel agency to book an excursion to the Dead Sea. The man behind the counter clearly preferred American dollars to Israeli currency. Flustered, I looked down at the Israeli pounds in my hand.

"Don't you have dollars?" he asked in disbelief.

"Well, um . . . yes, but . . ." My face felt warm. "I don't carry much money in my purse," I explained lamely. Pointing to the windowless rear of the office, I asked, "Could I step back there?" He laughed knowingly and busied himself with paperwork while I retired to the filing cabinets.

(Continued on page 156)

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TRAVELING ALONE

(Continued from page 155)

Take lots of money but limit the luggage, I'd been told before departing Seattle. With blue jeans as the mainstay of my wardrobe, I managed to cram gear for six weeks into one carry-on case (with an airline bag tucked in for extras picked up along the way). By choosing lightweight, drip-dry fabrics, I was able to pack two dresses, trousers, two blouses, a beach outfit, pajamas, robe, and accessories. My traveling outfit included jeans, cardigan, jacket with zip-in lining, and walking shoes. Any overflow—such as cosmetics and pocket-size camera—went into my indispensable big purse.

A single small suitcase saves the traveler time, energy, and expense. There's no need to bother with porters, hopping on and off trains and buses is done effortlessly, and customs officers wave you by faster, too.

Only once did my carry-on bag weigh heavily. That was the morning I left Agios Nikolaos, a tourists' paradise on the island of Crete.

The independent-minded taxi drivers on Crete are averse to making in-town trips, favoring fares to and from the luxury hotels beyond town. Since my hotel was only a mile from the bus depot, it was too short a haul to rouse a driver for my early morning departure.

I'd known the situation beforehand; looking on the positive side, I told myself that a walk in the dawn was a perfect way to start the day. Unfortunately, it had rained heavily all night, and there was still no letup as I started out at 6:00 A.M. in total darkness.

Sidewalks in Agios Nikolaos can be perilously slippery when wet. Adding to the hazards are drainpipes about the diameter of a hose and equally effective as they gush toward unsuspecting pedestrians at ankle level. I retreated to the roadway to find it full of potholes swiftly being transformed into lakes.

As I sloshed on, a police van in the shopping district shone its headlights full on me, but no help was forthcoming. Shifting my suitcase once more, I blinked back tears. There was enough moisture in the air. I reached the bus depot with five minutes to spare. The waiting passengers, Greeks on their way to laboring jobs, stared at me—an absolutely sodden mess.

"Take lots of money, but limit the luggage"

Despite no opportunity to change my waterlogged shoes till arrival at the Athens airport several hours later, I refused to put a head cold on my schedule. That, in fact, was one of the pleasant surprises of the trip: continued good health in the face of irregular hours, occasional fatigue, and frequent changes in diet. It had to be mind over matter.

There were other revelations, too. Among them: traveling alone can be very enjoyable.

People frequently have asked, "Wasn't it lonely?"

Because I'd expected this aspect to become a major hurdle, it was no surprise when spells of homesickness threatened to engulf me that first week. But I met people with traveling companions who were just as homesick. After overhearing yet another of those dismal husband-wife arguments in a hotel dining room (he grumbling that "one more ruin and *I'll* be ruined"), I began to look at solo travel in a far more favorable light.

Traveling alone has certain advantages. What luxury, what bliss to be able to spend the morning in bed—no excuses necessary—while tour groups all over town dutifully trudge to every must-see monument.

And who's to object if you decide to skip that famous museum and choose instead to linger in a pub for the afternoon, talking to a retired seaman about his world travels?

If Paris is so exciting that you dash about from morning till night, that, too, is your own choice.

Still, after the busiest day, there is the empty hotel room to face. It is imperative then that you like your own company. Packing along a transistor radio helps.

Any bad moments I may have encountered along the way were more than offset by irreplaceable memories: at last, meeting my delightful aunts, uncles, and cousins who populate the German towns of Schönau and Riedlingen; being awed by the treasures of the Louvre; feeling a deep sense of history at the spot in Canterbury Cathedral where Thomas à Becket was martyred.

"Hospitality has its own language"

In a class by itself was the evening I visited the Last Supper Room in Jerusalem with a tour group led by a couple from South Lebanon, Ohio. (Earlier, they'd extended an invitation to me to join them.) As we made our way down the narrow, worn steps, one of the tour leaders said, "Just think, this is where Jesus walked."

That was truly a sublime moment.

Remembered with affection are the warmhearted men, women, and children I met in every country.

First, the English-speaking young people, who universally were helpful no matter what the circumstances. My estimation of this age group went up a thousandfold.

I was equally impressed by the many kindnesses shown by those who spoke no English but went out of their way to help me. Hospitality has its own language, expressed, for example, by the Arab in the next seat who got off the hot, dusty bus at the Jericho rest stop and returned a few minutes later with a smile and an ice-cream cone for me.

Admittedly, traveling solo is not for the fainthearted; but I would enthusiastically encourage such a trip for any woman

1) who is not afraid of her own company,

2) who can maintain a sense of humor during the most trying situations, and

3) who is able to yell "Fire" in six languages! ▽



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DIET: Fitness

What's good for you

More about diet on page 222

EDITOR'S NOTE: *There is a trend towards a healthier diet in America these days, as Dr. Neil Solomon of Johns Hopkins points out on page 222. And it has been given fresh impetus by the new findings on the good and bad kinds of cholesterol*

Many of the changes being made in the American diet come from our efforts to cut down the high toll of heart and blood-vessel disease. And most experts agree on the basic dietary guidelines: fewer total calories, less total fat, more unsaturated vegetable oil instead of saturated animal fat, more of the complex carbohydrates and fibers you get in vegetables and fruit, less sugar and less salt.

Women often feel they have no reason to worry about all this because their female hormones offer protection against heart attacks. But doctors warn that this is a short-sighted approach. Hormonal safeguards do not last forever—only until menopause—and are relative, not absolute. Career stresses may be exposing more women to cardiac risks. High blood pressure strikes more women than men.

Cholesterol, a word scarcely heard outside the laboratory twenty years ago, now takes on new meaning for all of us. Every time you open the paper or turn on the TV or radio, you are apt to be told once again how cholesterol can clog up your arteries and lead to strokes and heart attacks. Your cholesterol level is measured as a matter of course when you get a checkup. And, until recently, most people assumed that a high cholesterol level was bad and a low one, good. However, recent findings show that there is a good kind of cholesterol and a bad kind.

Here is how it works. Cholesterol and two other fats travel in the bloodstream wrapped up with protein in tiny packages called lipoproteins. These fall into two main categories: high-density lipoproteins, or HDLs, have the most protein; low-density lipoproteins, or LDLs, have much less. HDLs are the good ones, linked with cardiovascular health—the more HDLs you have, the better. LDLs are the bad ones. A high level of LDL is liable to lead to atherosclerosis. (There are also VLDLs, or very-low-density lipoproteins, which can be thought of as one kind of LDL.)

Just how HDL does its good work is not definitely known. Authorities such as Dr. Daniel Steinberg of the University of California, San Diego School of Medicine, think it may prevent LDL from getting into cells lining blood vessels. It may also act as a bouncer, hustling deposits off to the liver for excretion. At any rate, the HDL/LDL angle opens a whole new chapter in the cholesterol story. "We have entered the beginning of the HDL era," says Dr. David

(Continued on page 160)



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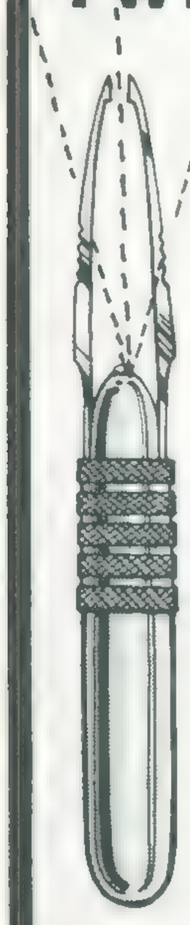
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DIET: FITNESS

(Continued from page 158)

Kritchevsky of the Wistar Institute in Philadelphia.

One big question researchers have asked is: Does a low-fat diet that reduces your *total* cholesterol (the standard measurement until now) lessen the helpful HDL along with the harmful LDL? In other words, are we throwing out the baby with the bath water? No, answers Dr. Stephen B. Hulley of the University of California at San Francisco. His report on the first results of a major new study indicates that the baby is safe. Current cholesterol-lowering diets do reduce LDL but not HDL, it appears. As a matter of fact, they may raise it.

Watching your weight and cutting smoking down or out also increase HDL, according to Dr. Hulley. But the most unexpected finding is that drinking may be an HDL booster. Dr. William Kannel, director of the thirty-one-year-old Framingham Heart Study, is glad to find that "not everything one enjoys in life predisposes to cardiovascular disease." Of course, neither Dr. Kannel nor his colleagues are urging anyone to get carried away—a drink or two a day are what they are talking about. (See page 228 for more about this.)

How do various foods rate? Vegetables get five stars. Dr. William P. Castelli, director of laboratories for the Framingham Heart Study, has surveyed vegetarians in Boston and found that they had extraordinarily low levels of total cholesterol and LDL. And those who added fish to their meals had higher HDL levels. The restricted amount of saturated fat in the diet undoubtedly has something to do with these healthy results; but research also suggests that there may be an active agent in plant food which cuts down the absorption of cholesterol in the intestine and prevents its access to tissues.

One vegetable of particular interest is the soybean. Soy oil now accounts for three-fifths of all fats and oils consumed in this country—a good trend because of its polyunsaturated content. But soy protein is coming into its own, too. Doctors are mulling over the results of Dr. C. R. Sirtori of the University of Milan who found that it brings about a swift, sharp drop in total cholesterol. Some experts suggest that its content has a lot to do with this. But Dr. Sirtori says the amount of fiber involved is too small to have such an effect.

Fiber in adequate amounts does cut down the body's absorption of cholesterol. Or rather, certain fibers do, according to Dr. Hans Fisher, head of the department of nutrition at Cook College in New Jersey. Bran and cellulose, he says, have no effect. But other fibers do: the hulls of oats and barley, and especially pectins—the jelling substances so abundant in fruits and vegetables.

Milk, that almost perfect food, also gets grade A. Drs. A. N. Howard and J. Marks of Cambridge have lowered total cholesterol in volunteers by feeding them milk, especially skim milk. This confirms the earlier work of Dr. George V. Mann of Vanderbilt University with yogurt. Milk works well, says Dr. Mann, but yogurt is even better.

The upshot of all this? As Dr. Solomon sees it, a shift to a more vegetarian diet makes good nutritional sense. Good sense, he emphasizes, for everyone in the family. ▽



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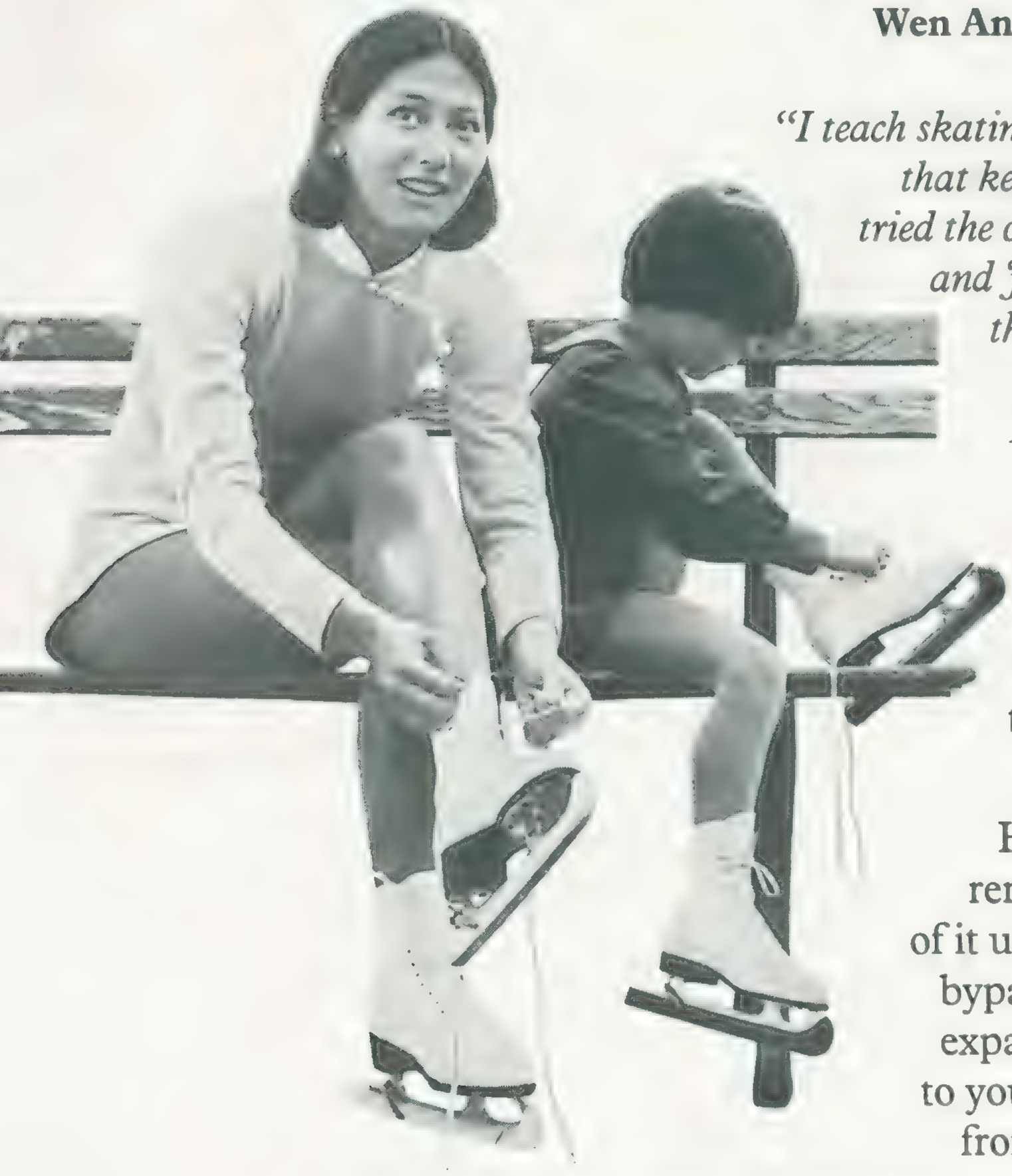
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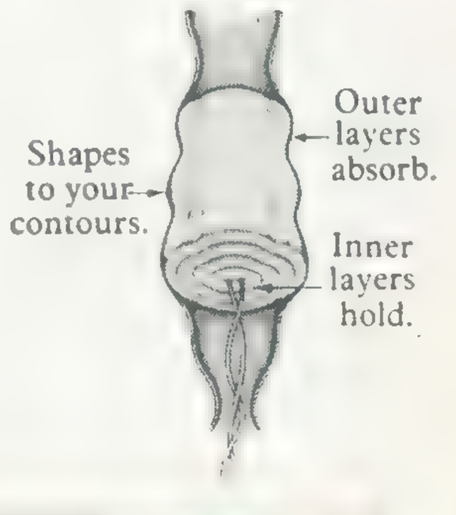
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Health

New idea about drinking . . . old test for rape revised . . . sex advice for all ages . . . and pregnancy previews

By Melva Weber

DRINKING—TO YOUR HEALTH

Moderate drinkers of cocktails, beer, or wine have the best blood-cholesterol levels, according to a huge research project in five separate populations. The National Heart, Lung, and Blood Institute reported data from its Cooperative Lipoprotein Phenotyping Study showing strong relations between use of alcoholic drinks by healthy people and the blood fats that cause or prevent clogged arteries.

Blood samples were measured in thousands of people in the over-fifty age group in Albany, New York; Evans County, Georgia; Framingham, Massachusetts; Honolulu, Hawaii; and San Francisco, California. Better off, in terms of high levels of the protective cholesterol, HDL, or high-density lipoprotein, were subjects who reported using five and one-half to six ounces of pure (200 proof) alcohol each week—this is the amount consumed in a dozen cans of beer, or fourteen glasses of wine, or about nine and one-half single-shot cocktails. In addition, the low-density lipoproteins, or LDL's, were considerably lower—as is preferable—in the moderate drinkers as compared with abstainers. This suggests that a modest cocktail hour may be as helpful as a low-lipid diet in keeping LDL's low, HDL's high.

The study findings should *not* be taken as a prescription for increasing alcohol in order to manage blood lipids, warn the researchers; but sudden changes in moderate drinking habits also may not be a good idea.

FOOD VS. BREAST CANCER

Western women have a higher rate of breast cancer than do Asian women. Almost three times as many Caucasian women as Chinese women secrete fluid from breast ducts, even when they are non-nursing. Ernst L. Wynder, M.D., and Peter Hill, Ph.D., of the American Health Foundation in New York, are conducting research on breast secretions and related factors that may produce clues to both causes and prevention of breast cancer. In breast fluids of a test group of women, these researchers found concentrations of the hormones prolactin and estrogen and of the fatty acid triglyceride. Both triglyceride and prolactin levels can be influenced by diet. If these substances in breast fluid can influence the start of cancer, say Drs. Wynder and Hill, possibly women who produce larger amounts of fluid have increased risk of breast cancer. It's possible, also, that the high-fat intake of the Western diet can promote cancer growth through changing the concentrations of hormones in the duct fluids.

SEX AND THE SENIOR WOMAN

Sex is here to stay and lasts throughout life in many people according to a survey made by Sandoz Pharmaceuticals among doctors who treat older patients. In the study, 47 percent of elderly husbands, 36 percent of elderly wives wished for more frequent sexual relations. Unequal sex interest is a cause of conflict in at least one-quarter of older marriages, many physicians believe.

In about one-third of older women, postmenopausal vaginitis, a condition physicians generally favor treating either with estrogen or a combination of hormones, causes loss of sex function. Most doctors in the study agreed that allowing patients to express their sex wishes could lead toward renewing sex activity, enriching life, warding off depression.

PROOF OF RAPE WRONG?

Just because sperm is not found in the victim's body does not mean the woman was not raped, reported A. Nicholas Groth, Ph.D., and Ann Wolbert Burgess, R.N., D.N.Sc., in *The New England Journal of Medicine*. Their study of men convicted of sex offenses and of women rape victims revealed high rates of sexual inadequacy in rapists—including inability to erect, premature ejaculation, and failure to ejaculate—though these inadequacies did not prevent their assaulting women.

Most significant finding by Drs. Groth and Burgess in interviews with rapists: retarded ejaculation was the second major sexual disability for these men, though in the general population it is rare. During a rape, this type of sex incompetence can lead to as much as an hour of steady penetration of the victim. As the Boston doctors point out, medical evidence of rape now given in court leans heavily on the presence or absence of sperm in the victim, an emphasis that needs correction.

NEW HELP FOR DIABETICS

A common food additive, used as a thickener and stabilizer, has been found beneficial to diabetics by clinical researchers in England. Adding this substance, called guar gum, to diets of diabetes patients resulted in cutting by about half the glucose losses in urine.

Earlier studies had shown diets with high fiber from grain sources helped to correct blood-sugar levels. Now the British metabolic researchers say the gel-forming, unabsorbable carbohydrate guar gum also is useful, can be incorporated in bread, soup, fruit juice.

PREVIEW BABIES

Highly approved by doctors both for accuracy and safety, amniocentesis, or diagnostic testing of the fluid surrounding a fetus, tells whether birth defects or genetic diseases are present, allows consideration of abortion when abnormality is found. How do women who have had the procedure feel about it later?

At the University of Alabama, a research team headed by Sara C. Finley, M.D., and Wayne H. Finley, Ph.D., M.D., surveyed former amniocentesis patients to find how women reacted emotionally to the tests, and to learn in advance whether the pregnancy was normal. They found the majority of women who had amniocentesis found the experience reassuring, would recommend it to others, would have it again for another pregnancy.

For a free booklet, *Genetic Counseling*, describing amniocentesis, diagnosis, and counseling, write to Public Education Division, The National Foundation-March of Dimes, Box 2000, White Plains, NY 10602.

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By Anne Taylor Fleming

Falling in love with a house is joyful and mysterious

I suppose the house could have been anywhere. The fact that it was in Los Angeles was unimportant, then. It did have a sometime smell of the sea; and, on days when the wind parted the backyard trees or when tree trimmers reopened a mirrorlike hole—my father's conceit—in the Ficus wall, it had, too, an oceanic vista that on clear days included Santa Catalina Island (we were sure it was China). Most days though, knowledge of the sea was kept from us by foliage and still air; and my sister and I, then ages five and four, wandered our closed-off castle grounds like small fierce princesses, stopping sometimes to "shave" our faces with the knotty brushes that fell from the magnolia tree at the bottom of the yard. The house, a gently mock-Tudor structure, was huge, not actually, but to my child's eye—the only one with which I will ever see it. People always say that when one revisits childhood haunts they seem laughably small to grown-up eyes. I do not believe it. My father still lives in the house; and, on the evening I was married there, it seemed as huge and as strangely empty as it did to me when I lived there.

It was not my first house nor the house I lived in the longest. In fact, my stay there was as short as any I have made—just two years. I have moved many times, eleven to date, but always within a mile radius of that house, nesting heavily each time but trailing after me, like a child's blanket, my strained allegiances.

In my housing, I am very un-American. Americans, by opportunity and disposition —which came first is a chicken-and-egg question—are, historians say, migratory people, campers. "The typical American's life," wrote Peter A. Morrison in a paper for Rand, the multipurpose Los Angeles think tank, "resembles a prolonged odyssey. Marriage, childbearing, military service, higher education, changes of employment (or shifts from one plant or office location to another with the same employer), divorce, retirement—all are likely to entail changes of residence and locale."

According to Morrison, some one-quarter of the population is in constant shift, flowing in and out of towns and cities, which are not like brick piles but "like sieves, snagging occasional new settlers out of the rush of people passing through." Americans move a great deal, partially to improve their lots but partially out of an endemic restlessness triggered, according to the well-known theory of Frederick Jackson Turner, by the allure of the frontier, the migratory mirage.

The idea of "home," Morrison said, has never held as much sway over the American imagination as the idea of "elsewhere." Yet, according to his figures, Americans in increasing numbers are going home. One-fifth of the people now on the road are return migrants going back to some previous, if not original, home. Mostly, they are older people who, having lived their lives or parts of them "elsewhere," are chastened enough, or tired enough, or ready enough to go back to the places where they were born. In my place of birth, I am lucky. That the house I loved was in Los Angeles was finally somewhat important. Los Angeles is a city so big, so shifting, so unhomelike that one can come home to it. Growing up here does not have to mean, as it meant for so many others in so many small towns, growing away.

Young people, the twenty- to thirty-five-year-olds, Morrison said, still are mostly leaving places. But I am reminded of the very young, very earnest hippie homesteading that went on in the late 'sixties and early 'seventies. What was perceived as one arm of the freedom revolution, the commune movement was, in fact, a very conservative search for a shared home repudiated and left long ago—in childhood, in many cases. What one heard from the commune dwellers was that kind of Tolstoyan, pre-patriotic celebration of a piece of land that had become a home. Always, Americans ask that their politicians have this same homeland fervor, that they have very serious roots, preferably in some small romanticizable town like Plains, Georgia, and that they maintain these roots during office as proof of their genuineness.

I do not mean to pass judgment, only to suggest that the notion of "home"—a notion neither chauvinistic nor capitalistic but more basic—is, in its way, as provocative to Americans as the notion of "elsewhere." The recent roots mania is proof of that. I would not argue that those of us who are strongly home-tied are abler, or better, or nicer people than those of us who roam. We simply are different, timid because we live in the place we have always lived, tough because we do daily battle with the ghosts who live there, too. "It's just like this, when you live in a place you've always lived, where your family has always lived," said Abigail, in Shirley Ann Grau's novel *The Keepers of the House,* "you get to see things not only in space but in time, too. That's the way it is with me. I don't just see things as they are today. I see them as they were. I see them all around in time."

To kiss a man in the room in the house where you were a baby is wonderfully odd and erotic in a specific sad way. To know, as you kiss, that he who holds you holds, too, the remnants of a girl once small enough and lonely enough to spend her nights hiding with her dolls in their corner cupboard—that is oddly comforting and enlivening. I see little cause for that early loneliness. In those days, in that house, there were two grown-ups who, whether they were having trouble loving each other, loved me for sure, as did my sister. I always am tempted to advance the theory that loneliness is genetic, tempted to suggest that those of us who fall in love with a house as if it were a person are carriers of such a gene.

The woman who lived in the house before us was an alcoholic; we found her half-empty bottles stashed many places. Her ghost, red-haired and wild-eyed, was said, by two maids and a few house guests, to walk the upstairs hall at night. In the nighttime vigils I kept, I thankfully never saw her. Daytime naps were the safest sleep. We awoke from one one day, my sister and I, to find the backyard trees sparkling with colored jewels as if some unseasonal Santa Claus had strung them with chains of light. Before napping, we had left our marble collections on the back terrace and hundreds of thieving blue jays—hundreds, we counted them—had carried our prized "peeries," those transparent marbles with cartwheels of color at their centers, to the tops of the trees where they glowed yellow and red and green and blue in the afternoon sun. For days, we found our marbles buried like small Easter eggs in the grass. For years, when we came back to visit our father, we would scrunch up our eyes and imagine again the trees full of jewels.

Seeing things in time, Grau aptly called it. Seeing so is a mixed blessing. That double vision can make you jumpy: the recovering of a sofa or the relocation of the Christmas tree from one window to another can cause psychic unsettlement. It also can make you calm because you have such a sense of continuity, of the fatalistic flow of day after day. She who kisses is still she who cowered.

The other demon in our big square house, besides the upstairs ghost, was my father's power saw, which sat in his workshop just off the kitchen. Once, my eyes bandaged after eye surgery, I stumbled into the saw blade and it pierced my new plastic seal, my homecoming present; and the toy slowly died in my arms. Some time later, the same saw opened a small zipper in my sister's forehead that required twelve stitches and much bravery, for which she received a helium balloon and a lollipop, gifts I jealously regarded as better by far than my crumpled seal.

My real jealousy, though, I kept for my sister's infirmities, which seemed much more glamorous than my own. Early, her feet, like my eyes, had turned in; and she had to wear to bed a metal bar with two little turned-out shoes attached. I coveted that bar and finally was allowed to wear it one night. I lay awake all night on my back, unable to move, promising myself to love my sister more in the morning.

All my memories, sooner or later, bump into that house: picnics and proms and Fourth of Julys, and all the intervening unspecial days. I fancy sometimes that if the house had to be sold, I would have to try to buy it, as ludicrous as that sounds and as impossible as it would be. It's just that I'm not fit to be a migrant at all. I have sympathy with the idea of new beginnings; I just don't believe in their possibility. The thought of other children tramping our grounds is awful. I don't want to have to picture them there, as selfish as that may seem. I want to be able to be old there. ▽

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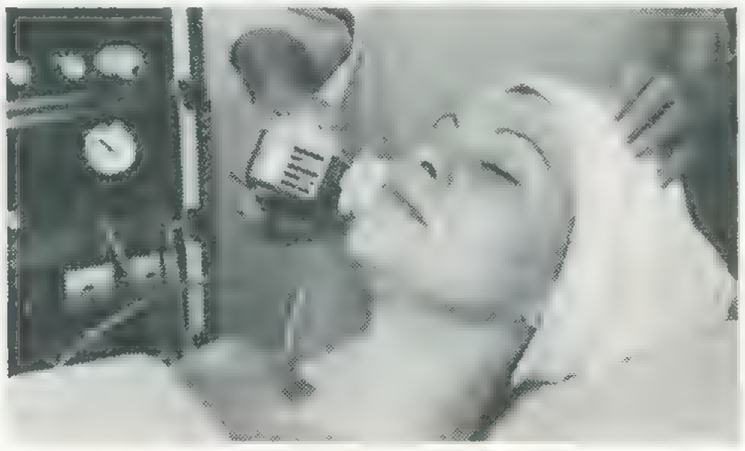
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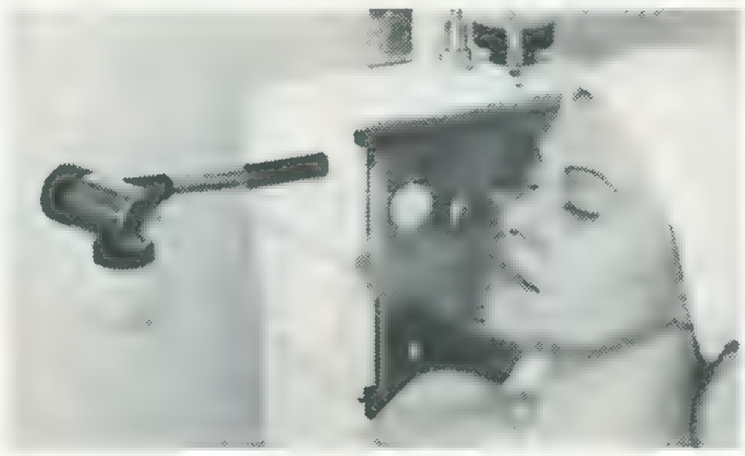
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What looks **best** *and* **why** *in the New York Collections*

What looks best is narrowness—that fresh, lithe line that's practically a synonym for American style. There's yet to be a more attractive line invented. *And* it happens to stand for the most modern way of dressing in the world. You can move—you can dance, you can swing down the street; the line of the clothes simply follows the line of the body. That's part of what modern means (it also means—while we've got your eye—clothes that don't obsolesce overnight), and it's what the best looks in this spring's collections are all about. Here, point by point, some of what to watch for. . . . **The first thing you'll notice is a softening up everywhere.** Coats are as light as dresses (any warmth you need is in the layering). T-shirts are stringy-knit sweaters. Half the necklines in town are gentle, rolling shawl collars—or a ruffle that's no more than a thread eased through a neckline. And the fabrics—! Whatever the designers might have used last year, this year they went one step thinner, softer, lighter, without ever losing the snap. Line stays, bulk goes. . . . **The key new spring-thing-to-own is a jacket.** Not a blazer, and not the top half of a suit, but a soft, shirty, push-up-your-sleeves jacket that snaps up everything you put under it. . . . **Watch damask.** Soft cotton damask, so far removed from your grandmother's tablecloths that, if it weren't for the give-away patterns and textures, the notion that this thin, fluid fabric was damask would never cross your mind. (This month, clothes; next month, damask bags!) . . . **There is, at last, a perfect new sandal for day that's going to solve your shoe problems instantly!** It is a sporty slingback, in leather-colored leather, on a stacked heel. It's not too naked for day, it's not too flimsy for pants, it's not so high that it's going to throw your stride . . . and it's going to be out of stock fast! Grab it on sight. . . . **If you haven't got yourself at least one pair of narrow pants,** you're missing the leggiest thing to happen to clothes in years. And if you haven't got them, you're also missing the pleasure—and the great, long-limbed line—of, say, a straight, slightly oversized, soft-sleeved jacket over narrowed pants. Day or night, it's this year's chic-of-the-year! . . . **To everyone who wants to know if there is a new spring coloring:** this year, the answer is yes. A whole range of low-key, burned-off desert colors—terra-cotta, bleached turquoise, all the shades of sand and stone and ivory—that hinge on fabric and texture for their richness and impact. The word—and the look—is sophisticated. . . . **The best way to shop for clothes this spring is also the best way to own them.** Which is: the way the designers put them together in the first place. They've worked out the colors, they've worked out the textures . . . suddenly, effortlessly, you get a very pulled-together look to pieces-dressing. We're not saying that you won't move around the tops and bottoms. What we are saying is: if you start with a look, you'll always have a look to count on—and you won't have 12 different pieces that don't do a thing for each other. . . . **A lot of the news is in the wearing:** pushing up a jacket sleeve . . . tying a strip of checkered tape around your waist instead of a belt . . . leaving a neckline clean . . . brushing your hair off your face . . . rolling a pants leg to show a little ankle. Look twice as you turn through this issue; they're all the little twists and turns that make the '78 difference. . . . **Surprise symbol of modern dressing:** a drop earring for day that's simply an elongated tear of natural wood—and that's telling you a lot more than drop-earrings-again. It stands for a whole approach to dressing that's clean, that's low-key, that has unexpected flirt. If you wanted one fast breath of fresh air to keep you going till the first nice day, this is it! . . .



AMERICA'S THIS IS CANSTYLE!

Thin fabric...great color...body awareness

Thin fabric...great color...body awareness

If **GEOFFREY BEENE'S** crinkled silk-and-wool dress and raw-silk coat say something to you — the thin, textured fabrics, the narrowing shape, the bare neckline — then you've got the message. What came out of the New York Spring Collections and what you'll see on the next 20 pages is a level of appeal that has to do with this kind of low-key revealing with a surprise of soft Etruscan color that follows through in warm earthy makeup shades — here, Maybelline's Cinnamon blush and Coffee Bean lipstick Geoffrey Beene coat and dress (Agrinoa silk-and-wool), about $1,240. In March, at Saks Fifth Avenue, Nan Duskin, Stanley Korshak, Swanson's on the Plaza, Ballief's, Sakowitz, Frederick & Nelson. Hair, Garren at The Plaza; makeup, Ariella Accessories, next to last page

In a year of slits — the most! And — in a print to beat the band!

Bareness sneaking in everywhere: the asymmetric halter dress

Ishimuro



Talk about color and legs! — midriff top, "sarong" shorts

AMERICAN STYLE

Amazing, off-beat color, and everywhere—legs! *STEPHEN BURROWS* does it with some of the slidiest, most sensuous clothes around

All information, next to last pages

this is AMERICAN STYLE

STEPHEN BURROWS' new pants — especially. The narrowness! The rolled cuff! The softness! He does them in raw silk, mixes in a chamois halter and cotton shirt — and follows through with his own unexpected color. The effect: riveting! Stephen Burrows for Par Tennant; pants, about $110; shirt, about $90 (both, Braghenti fabric); halter, about $120. Mid-March at Henri Bendel; Nan Duskin; Claire Pearone; Sakowitz; J. Magnin. Both pages, hair, Garren at The Plaza; makeup, Ariello. Accessories, see next to last page, this issue

The surprise of the new pants-dressing

The drop of an earring...

Suddenly, nothing looks fresher — prettier with hair. The clean, modern, un-chandelier-y drop earring in natural wood (here), or in polished stones, metals. By Bonwillum Designs, about $25. Bloomingdale's Cul-de-Sac; Shil-lito's; Sakowitz. And — heightened natural makeup color. Amber Peach blush, Golden Apricot lips, from Germaine Monteil's Pastoral Pastels

Patrick Demarchelier



Like sliding on a wonderful silk bathrobe — and being dressed for dinner!

At night: bareness, pretty color, shine . . . the works!

New basics: The [illegible]neck dress! The shawl-collared linen jacket!

The ease of being in a skirt — of being in sportswear — today

The soft nutmeg colorings . . . the 174 new *narrow* way to be in pants

All information, next to last pages.

Linen/charmeuse/flannel: modern P.M. combination

Ishimuro

More Calvin Klein news:
his make-up and fragrance
collections — next month!

AMERICAN STYLE

The mix of texture, subtle color,
pieces... the base of
modern dressing at *CALVIN KLEIN*

The pattern that makes crêpe de Chine look brand new (and with a textured sweater!)

Thin, thin suède and charmeuse . . . and in these colors!

A whole new level of dressing in prints

When it comes to mixing pattern and color, **JULIO's** a master. Dazzling piano shawl/print tunics, fringed with color, one over his narrow pants with eyelet apron panels, the other over a striped skirt. Everything in silk crêpe de Chine from Etro. Tops, about $750 each; apron pants, about $510; skirt, about $360. Left, at Bergdorf Goodman; Garfinckel's; Stanley Korshak; Bullier's; Sakowitz; J. Magnin. Right, at Lord & Taylor; Needle Craft, Atlantic City; Saks-Jandel; Stanley Korshak; Sakowitz; Loretta Blum; Bullier's; J. Magnin. Hair, Garren at The Plaza; makeup, Ariella. Accessories, next to last page, this issue

Patrick Demarchelier

P.M. sandals: all eyes on the ankle

this is AMERICAN STYLE

Some of the best sandals around are **CHARLES JOURDAN'S** sky-high, rectangular-heeled sizzlers with strips that twine around the foot for legs! This one, in bright blue patent, about $60. Charles Jourdan Boutique at Bloomingdale's, New York, and at Joseph Magnin, San Francisco; Marshall Field, David's, Toronto. The soft nail color, Muted Pink from Alexandra de Markoff's first nail collection.

AMERICAN STYLE

Suit, dress, jacket—the words are the same.

But somehow—especially at *GEOFFREY BEENE*—

nothing looks the way it did before

(his neckline alone is a mini New Wave)

. . . if you never thought this much coverage could reveal this much body — it's why G.B. stands for glorious pyjamas

All information, next to last pages

The way a dress should be now: narrow texture all the way!

Coat, dress, whatever — this ease, this line, is *It*

'78 suit standard: sleeves (gabardine!) soft enough to shove up

How real color looks this spring: rich-delicious

One-picture definition of the best new prints, A.M. or P.M.

A simple two-piece dress, yes, but in the best thin-soft fabric, with the most attractive, spare neckline — what "modern" means today

Ishimuro



Patrick Demarchelier

Thin, thinner...thinnest!—the news for da

New **BILL BLASS** day-dressing: weightless textures and slits, slits, slits! Whisper-thin crêpe de Chine lilac/berry/green coat (TJSS fabric), unbuttoned-to-there soft-dress in ivory crêpe de Chine (Lafitte) Both, about $870. Late Feb., Elizabeth Arden Salons; Nan Duskin; Saks-Jandel; John Baldwin; Halle's; Hudson's; Stanley Korshak; Dayton's; Harzfeld's; Frost Bros.; Neusteters. Accessories, next to last page. One of the best skin polishers — key with slits/bareness: Orlane's Body Treatment Lotion

Always: opening tops, the thinnest of thin fabrics . . . he never misses the body!



AMERICAN STYLE

Colors pushed to their gentlest, shapes to their smallest…how spring tempts at *JOHN ANTHONY*

Among the indescribable colorings/fabrics this spring (you have to see — to touch! — to believe)

All information, next to last pages.

Romance '78: cloud-thin colors over bare skin at night

This is what happened to challis

The pyjama-message ... fast, slide-y soft top, legs revealed

The textures ... temptation ... silky ... taffeta" ... knit ... georgette, challis

Why another word for "pretty" this spring is sophisticated. Very

Ishimura

Body and Stocking have never meant more

this is AMERICAN STYLE

A first — from **HALSTON** — because there has never been this kind of thinness, this straplessness in an all-in-one. His tissue-sheer strapless version, and/or his plunging body shaper (inset), the most (least!) you'd want between you and this year's thin, thin fabrics. Both for Vassarette, in sand-colored Antron III/Lycra. Stocking, $25; shaper, $20. Bloomingdale's; Mid-March, Marshall Field; Neiman-Marcus; Bullock's Wilshire. Diamond earrings, Elsa Peretti of Tiffany. Ultimate thinness skin-smoothing, Halston-scented Body Lotion. Hair, Garren at The Plaza; makeup, Sandra Linter. Accessories, next to last page, this issue.



Patrick Demarchelier





Bravado...revealing...color: What to go for at night

this is AMERICAN STYLE

OSCAR DE LA RENTA

Everything does best! The soft fabric makes his clothes different. When Oscar says "the long long show of legs," the slippery-soft tops over a draped slit skirt that makes a naive woman ... he makes it a promise don't know a thing. $558 each at Saks Fifth Avenue, Sakowitz, Neiman Marcus, I. Magnin, Bergdorf Goodman, Nan Duskin & West. pants over scissored, side-wrapped pants. All silk charmeuse about $558 each turnout. Far left, Martha; Montaldo's; Lillie Rubin-South & West. Lou Lattimore; Right, Bergdorf Goodman; John Baldwin; Maison Blanche; Claire Pearone, Hair, Garren at The Plaza; makeup, Arielle; Accessories, next to last page. All available, late March. tation: romantic Oscar de la Renta spring flower perfume ... More Oscar temp- if you love his clothes, you'll adore this!

Patrick Demarchelier

DISCO STYLE

Everybody's dancing! And when

The slide of Harriet Selwyn's black point d'esprit tunic over the narrowest pants.

The new slink at Calvin Klein: a strapless shimmy of dark-taupe silk charmeuse.

Sarong pants and the wide V'd dégagé top— Anne Klein's take on disco-dressing in thinnest clay and tobacco georgette.

Albert Watson

All information, next to last pages

you're dancing, you want leggy/racy/narrow clothes. The body comes through!

Our disco singer, these 4 pages: Bill Quateman. His latest album, *Shot in the Dark*, on RCA.

Improvise! — Basile's skirt-plus-"scarf" to pull up, wrap lots of ways. In a surprise new black silk nubby/leno-textured/ fringed!

Julio goes disco: with a sweep of patterned silk crêpe de Chine —two coats! — to fling over tapered pants.

DISCO STYLE **The beat goes on! ...From tunics with nothing but legs underneath to the**

New kind of knockout: Kasper's shrug-around blouson of slippery ivory satin, pencil-slim pants.

All shimmer — all body! — super-narrow body suit and pullover in quicksilver knit.

Our disco star goes on... singer, Bill Quateman.

Albert Watson

narrowest pants and big tops that slide. The idea: dressing that shows a lot of body.

The shortest [illegible] – [illegible] celery matte jersey tunic.

More slide – more bareness from Stephen Burrows sand matte jersey halter, cropped pants

The [illegible] of Giorgio Sant'Angelo's ermine tipped corselet body suit and frothy ankle length, angel lace skirt!

All information, next to last pages

PEOPLE

people are talking about

Jane Fonda and **John Wayne** underscoring **Carter**-time hopes for openness and accord when Wayne gave Fonda the Golden Apple award for her *Julia* and Fonda, accepting, beamed, "It's a pleasure to receive this from you. . . . I'm glad times have changed." . . . Columnist **Eugenia Sheppard** and publicist **Earl Blackwell,** agile turnpens both, what with their first novel, *Crystal Clear,* lowdowning the cosmetic world to a fabulous who-ha and each page a gossip delight, shrewd-scene-ing the **Antenor Patiños,** the **Harding Lawrences,** the **John Fairchilds, Estée Lauder, Charles Revson, Elizabeth Arden, Mary Lasker, Diana Vreeland**—you name them, the E's crystal-clear 'em. . . . **Pat Resnick,** one of the screenwriters on **Robert Altman**'s upcoming movie *Quintet,* when asked what the movie was about, explained succintly, "Oh, it's about six people." Three of the people are **Paul Newman, Vittorio Gassman, Bibi Andersson**. . . . Come-to-you psychics like Manhattan-based **Bill Burns** or **Ron Portante** who meet you on terrain of your choosing, set up tape recorders, talk to you about your "feelings," give you revelatory interpretations of what you are, even talk to you about "people close to you." *You* can ask Bill or Ron questions: *they* don't question you. Job done: you get the tape for brooders. Says a Bill client, "Bill could be an eccentric C.P.A. or an advance man for Maidenform." . . . The hors d'oeuvres served by the **Howard Sloans** (insurance, vineyarding, collecting) to guests **Slim Keith,** the **John V. Lindsays,** the **Mark Hamptons:** little boiled new potatoes halved, dabbed with sour cream, black caviar; toast points generously buttered, surfaced with minced onion, Gruyère, and grilled to delicious hotness. . . . Great American actress **Irene Worth** and her "Understanding Others" campaign, which includes this give-thought: "You can't call anyone arrogant anymore. We must realize that behavior stems mostly from insecurity and other neuroses. Arrogant is a *harsh* word." . . . Slouch, this season's lingo for cool it, ease out. . . . **Jim McMullen**'s, where Manhattan up-until-4:00 A.M.'ers lurk, munch the best chicken and/or shrimp sandwiches in town, cool-eye **Barbara Walters, Reggie Jackson, Princess Yasmin Khan,** showfolk, singles, and overhear such as this: "I've been so busy going to time-management seminars lately, I haven't had time to get anything done!" . . . Immunologist Stephen Wachtel (and Memorial Sloan-Kettering Cancer Center co-workers) who discovered a way of clarifying then guiding the sex of sexually ambiguous infants. And this reaction to the major breakthrough from a Wachtel Air Force buddy: "I always knew Steve was interested in sex, but didn't know he needed a lab! . . . **Gore Vidal** and **Norman Mailer**, not their hate-love real-ationship but PBS's blooper press release, on the **Dick Cavett** V.&M. special, which included photos of both combatants: Vidal labeled Mailer and Mailer labeled—yes, Vidal. . . . Linda Ronstadt come to sweet-sing rock maturity and even putting a soar and a sizzle in it, while huge audiences roar her to #1 star place. Overheard after Ronstadt's New York Radio City Music Hall concert: "She's not only sexy—she's sensual; and, when she talks, her voice is full of little light ripples, and you keep wanting to hug her." . . . How to say fantastic now: dyna!

—LEO LERMAN



Poets and Peace

By Olga Carlisle

Andrei Voznesensky *(left), the noted Russian poet, has been on an extensive poetry-reading tour of the U.S.A. He met old friend* **Allen Ginsberg** *(right) in New York City, and talked with him about shifting sensibilities in America. At Max's Kansas City, a N.Y.C. club, Voznesensky was introduced to punk rock. Later, in San Francisco, another friend, Olga Carlisle, discussed with him changes in the arts, music, fashion, and cultural attitudes that are occurring in both Russia and the U.S. Voznesensky's newest book, "Nostalgia for the Present," will be brought out by Doubleday in September. Olga Carlisle, whose book "Solzhenitsyn and the Secret Circle" is being published by Holt, Rinehart and Winston this spring, is a Russian-born writer and painter who now lives in California and a long-time observer of the Russian cultural scene.*

Olga Carlisle: What does fashion mean to you?

Andrei Voznesensky: I have maintained for a long time that the whole question of fashion is of revolutionary importance. Clothing is not only for keeping warm—it has a philosophical meaning. When God created the world, He created every object and every beast perfectly—except for one creature, Man. Man was imperfect—he was naked. The bear had fur, the monkey, the giraffe—but God had forgotten Man! When Man put on clothes for the first time, he challenged the Lord and became His equal: he knew that God had failed him, that He too was imperfect. Man revolted and became the equal of God when he corrected an imperfection allowed by Him. As soon as he wore a hide, man became an ideal creation.

Clothes can be revolutionary. Take blue jeans: a whole generation has worn them; they are an ideological manifesto. In certain countries they were forbidden, but they prevailed, and not only because they are made of a highly wearable, practical fabric. Blue jeans declare a democratic view of the world. They argue with suits of clothes, they stand for an egalitarian society, for freedom and nonconformity. To this day, jeans are king, and no fashion edict could ban them.

In modern times, the visual arts have asserted themselves, invading our souls and our houses. Diaghilev and Matisse are our masters. The function of an artist today is to enter our daily existence, to give it beauty and meaning. This is what designers *(Continued on next page)*

Leonid Lubianitsky

"Everywhere I go
I meet friends. The world is
becoming a smaller place.
We must make it friendlier
and more beautiful"

people are talking about people

(Continued) do, men like Pierre Cardin. They make the streets beautiful by sending well-dressed people into them. This also applies to musicians. Musicians design and decorate the acoustical space around us. We ride in a car equipped with a radio—and our ears hear beauty. All this designing is an extraordinarily responsible task at a time when most everyday objects are mass-produced. It must be done by people of exceptional taste and talent.

What are your impressions of the United States on this visit, your first since 1971?

Voznesensky: On first sight,

"When Man put on clothes for the first time, he challenged the Lord and became His equal"

things appear to have quieted down in America. There is no new Andy Warhol, no anti-war protest. There seems to be less fever in the Americans' blood. Yet there are glimmers of a new sensibility—or is it only nostalgia? I am thinking of punk rock, of the teenagers who cut their hair short and dye it green and orange. Theirs is a lost generation. They are passive, they feel that the world is coming to an end. Their answer is to dance in the streets. I have seen them: in New York, Allen Ginsberg took me to Max's Kansas City —Allen is always close to the pulse of life. This new movement is democratic, rather childlike, somehow depersonalized. It is more primitive than early rock, it has naïvete—and a sense of doom.

Speaking of Allen, one totally new thing has charmed me on this visit: my old friend now wears a tuxedo, a formal white shirt, a bow tie. He looks positively like an orchestra conductor! He assures me that he bought the whole outfit for five dollars at The Salvation Army.

(Continued on page 244)



Princess Grace returns

Grace-watchers will soon have more than news photos and late night TV reruns to satisfy them, when Grace-the-Princess takes to the American stage as Grace-the-actress, twenty-nine years after her first theatrical role. With Richard Pasco of the Royal Shakespeare Theatre, she'll give a program of dramatic readings (things she especially cares about), titled *Birds, Beasts and Flowers*, in Pittsburgh and four other towns. And in the first major Grace-d film since marriage to Prince Rainier in 1956—*The Children of Theatre Street*—she narrates the way-it-really-is story of students in the school for Leningrad's Kirov ballet, looking (now-darker-blond hair loosely waved) as serenely beautiful as ever.

Mike Norcia/Sygma

Balthus' New Women

By Thomas B. Hess

Balthus is a great reactionary. He's one of those characteristically French, backward-looking geniuses who devotes a full career to rebuilding and restoring what other Frenchmen, with equal zeal, have guillotined or just plain forgotten.

On the crest of a vogue for Cubist-derived abstract painting in the mid-1930's, Balthus relaunched a classic, realist style. And not one of your everyday parochial versions of realism, either—like our own Andrew Wyeth's, with his ingratiating suggestion that the universe is as crunchy as shredded wheat. Balthus' shapes are history-minded. They're modeled in the earth-bound tones of Chardin, manipulated with impastos to Courbet's taste. His figures assume the grave poses of Piero della Francesca or the drama-filled gesticulations of Caravaggio. Countering the initiatives of Surrealism, in which the irrational and the aleatory were cultivated, Balthus proposed a revival of the Golden Mean, the humanist measure. Onto a tight Racinian stage, with its calculations, unities, and restraints, he ushered scenes and emblems of a troubling commonplace sexuality. The main subject of his drama is a girl who approaches the experiences of adolescence, of love, as seductress and seductee. Often, Balthus poses her naked, her legs parted, her lips opening to a slight smile, as if she were aware of the disturbing effect she causes yet not quite sure how it came about. In a few major paintings, Balthus depicts the girl as a victim of attack. A violation has just happened, or is about to take place. The childish figure is thrown backward. You can't tell if her posture is broken from amorous exhaustion or if she's inviting further exploitations.

A bit of a dandy, an aristocrat, with the sensitive nose of Chopin and thin lips of Robespierre, Balthus adjusts his universe to stasis. The atmosphere in his pictures is heavy, quiet, as if before a July thunderstorm. The air glisters with flecks of umber and orange. Curtains



muffle all sound. There is a quality of strangeness, of otherworldly threat. And, like all the qualities in Balthus' paintings, it derives from pictorial decisions even more than from anecdotal detail. The poignant anxieties and daydreams that subsume his forms are reinforced by a vigorous geometry. His figures stand in a space that's warped to articulate the flatness of the canvas surface. Shapes are interlocked —backgrounds to foregrounds— with studied precision (Balthus is a slow worker; his most recent exhibition at Pierre Matisse Gallery, New York, included six of the seven major canvases he's completed in the last ten years).

Following a contour of one of Balthus' figures is like following a shoreline or a riverbed; there's a similar sense of the inevitable, of "rightness." Yet all this pictorial erudition and sensitivity is at the service of a larger subject

"These new women are self-possessed. They understand that there are secrets beyond sexuality"

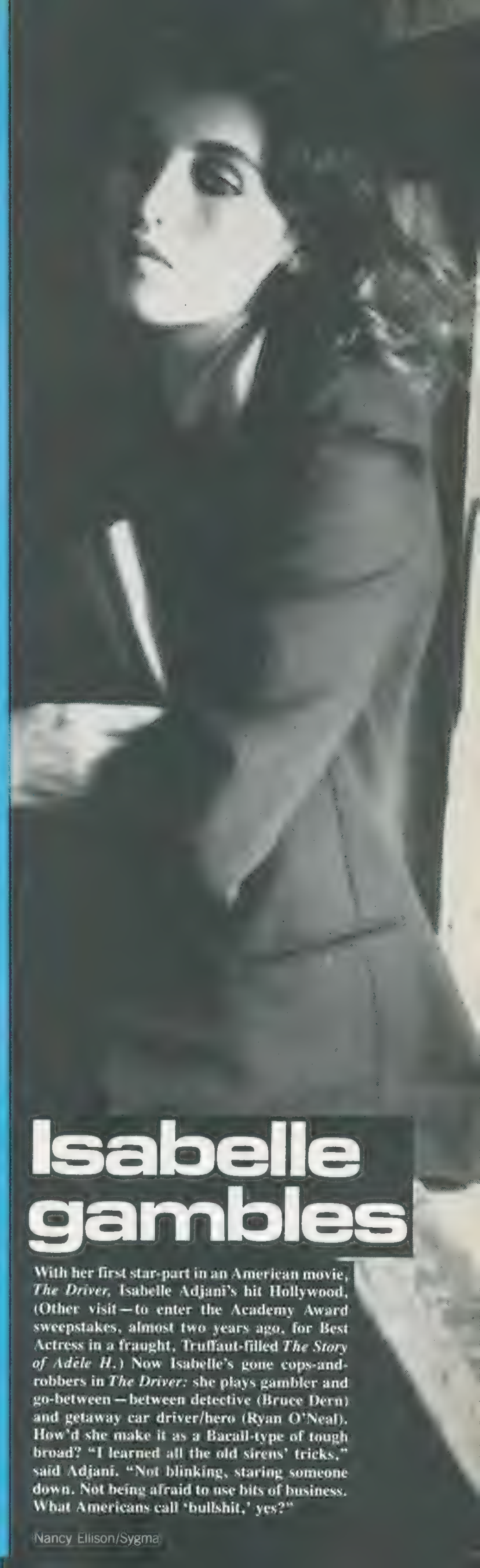
matter. The concern with delicately adjusted tones, for example, parallels an obsession with lambent glances—how a girl looks into a mirror, or how a cat glances at a queen.

In Balthus' first mature paintings, which caused a sensation in the Paris beau monde in 1935-40, comparatively deep space was calibrated by waxen, flickering luminosities. The light was metaphysical—a bit like De Chirico's. Around 1955, Balthus' shapes began to grow flatter, more abstract. Light became a function of color rather than of space, as in "light green" rather than "green light." Lines tended to merge in patterns. Textures became grainy, tactile—like plaster walls. Subject matter, some observers felt, was swamped in techniques.

Recently, there's been a new breakthrough; the artist who was

(Continued on page 249)

"Nude in Profile" (detail left), painted in 1977, expresses the calm, observant coming-of-age of Balthus' recent women subjects; Pierre Matisse Gallery.



Isabelle gambles

With her first star-part in an American movie, *The Driver,* Isabelle Adjani's hit Hollywood. (Other visit—to enter the Academy Award sweepstakes, almost two years ago, for Best Actress in a fraught, Truffaut-filled *The Story of Adèle H.*) Now Isabelle's gone cops-and-robbers in *The Driver:* she plays gambler and go-between—between detective (Bruce Dern) and getaway car driver/hero (Ryan O'Neal). How'd she make it as a Bacall-type of tough broad? "I learned all the old sirens' tricks," said Adjani. "Not blinking, staring someone down. Not being afraid to use bits of business. What Americans call 'bullshit,' yes?"

Nancy Ellison/Sygma

A young blood
at seventy-one, America's
most influential architect,
Philip Johnson,
predicts buildings with
"wildness of a delicious nature"

This man's new look

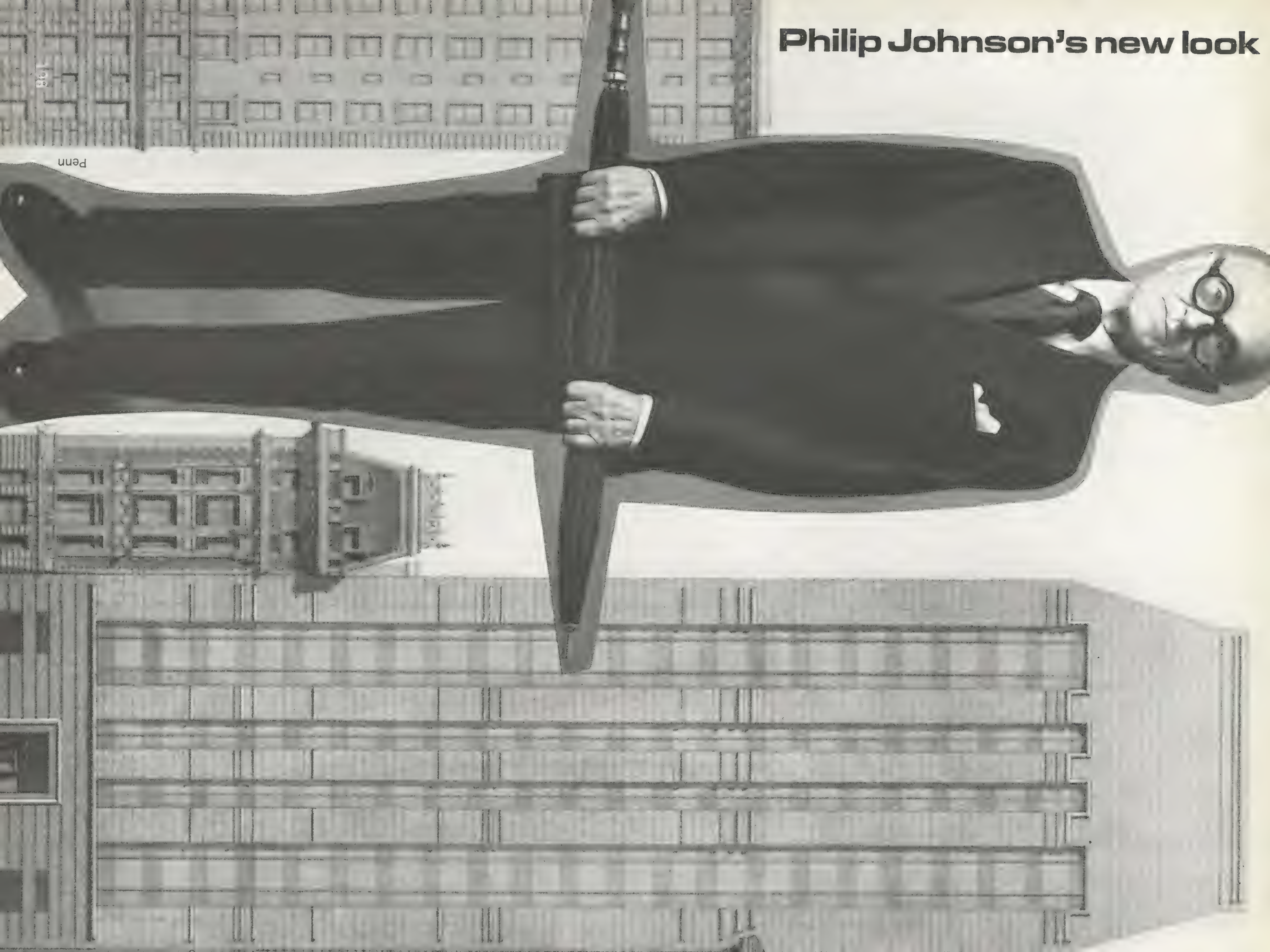
Louis Checkman

A patrician whose elegant exterior wraps sturdy capacity to give and take, Philip Johnson, right, said he greets a new day in architecture with "fear, trembling, and delight." His big switch in style, from the simple glass-box functionalism of New York's Seagram Building (done by him with Mies van der Rohe) to the dazzle-eye complexities of the enormous star-shaped structure (below) he designed with John Burgee, for Garden Grove Community Church in California, with its multiplied crystalline roofs that meet walls at unexpected angles. Bigger than the Cathedral at Chartres, the church is itself a kind of monumental sculpture, with doors eighty feet high. More about Johnson, his new style, on following pages.

for our world

Penn

Philip Johnson's new look



Philip Johnson: "We yearn for finials, towers, something to mark one building from another. You have to have some kind of impact against the sky"

By Rosamond Bernier

Cyril Connolly, the English literary critic, once said, "Imprisoned in every fat man a thin one is wildly signaling to be let out." Nowadays, it seems that something of the same kind could be said of every glass box of a modern building that we see in the cities and towns of this country. Inside it, a tradition-oriented Beaux-Arts-minded architect "is wildly signaling to be let out."

One of the first to break out of the glass box—but he is far too cool to do it other than through the front door—is an American architect who disclaims the name of "innovator" but ends up, nonetheless, by sending out the shock waves of the new: Philip Johnson.

Johnson was coauthor in 1932 of the book, *The International Style,* that gave the glass box its good name. With Mies van der Rohe, Johnson designed that apotheosis of the unornamented skyscraper, the Seagram Building, in New York City. He spends every weekend in one of the most famous of all twentieth-century houses, the Glass House that he built for himself in New Canaan, Connecticut, in 1949. And what does Johnson say now? "Forget the International style. It's all over and done with."

For a quarter of a century, Johnson was identified with the Miesian "less is more" approach. "Less is more" banished heavy masonry, banished old-style arches, volutes, architraves, and windows set by rule. "All that's just boring now," he says today. "We had a style in the 1920's and 1930's. It was a very definite style and one that broke with the past. We carried it to the extreme. It lasted almost thirty years. Even the Renaissance didn't last much longer. But why beat a dead donkey? Let's have fun! Let's do what we want!"

Over the years, Johnson says, everyone—architects, designers, clients, the public in general—gradually came round to this position. They became more and more exasperated by the square-topped boxes that we can see all over New York City—all over the country, for that matter—all glass, flat at the top, rising perfectly straight from the street with never an ornament to break the monotony.

"It happens through the kind of intuitive network that birds must have when they talk to one another in the air. Our scientific word-oriented age can't quite explain it, but somehow a collective desire for change comes into being. The skyscraper as an upended cigar box—the World Trade Center in New York, for instance—goes out of favor. We look with renewed pleasure and relief at the Empire State Building. We look with nostalgia at the spire of the Chrysler Building when everything around it is just a flat slab. We yearn for some richness—for finials, towers, something that marks out one building from another. You have to have some kind of impact against the sky. Why build a tower and then cut if off as if it had no height? Even the best of plain towers, the Washington Monument, has an interesting top."

As proof of his attitude toward design, Johnson can point to the apartment house façade that he is building at 1001 Fifth Avenue in New York City. It's in sedate grey limestone, right across the Avenue from The Metropolitan Museum of Art; and survivors of the 1920's and 1930's will be amazed to see how the building tips its Mansard hat to its Beaux-Arts neighbors. Johnson didn't expect to get involved in it, but he was called *in extremis* when a determined and effective group of local residents said that they just wouldn't put up with the glum anonymity of a mediocre high-rise apartment house in what has always been one of the best locations in the city. "Someone designed a routine apartment house," said Johnson, just to sum up, "and the façade was so bad that the neighbors screamed and yelled. So the developers from the Kalikow Company came to see me, and now we're doing a new façade. Instead of the moderne glass façade that had been planned, we're going back to limestone. It's difficult, because the scale is all wrong, it was too late to change that—the ceilings are eight feet high, instead of twelve—but we're going ahead anyway. Of course," Johnson added with evident glee, "the whole idea of having a façade at all is anti-moderne. But the whole new approach is that the existing street is more important than anything that you can do."

The new apartment house has, on one side of it, an apartment building by McKim, Mead, and White and, on the other, a townhouse built in 1903. The façade by Johnson and his partner John Burgee will ease its way into the streetscape—insofar as a twenty-three-story building can nestle between two smaller neighbors—as unobtrusively as possible. Some of its moldings actually will be copied from the McKim, Mead, and White apartment house. The new building will have small windows. "The builders didn't like it that the windows were so small, but I told them that you can look out of only so many windows to the west in any case." Unlike the Seagram-type tower, our new façade will have much else as well: a bottom and a top, a cornice, entablatures, things over the windows, things under the windows. And I'm putting on a Mansard roof. But, instead of leaning back, it goes straight up. It comes in at the sides, though, and it's held up with struts. In fact, it's a false front, and that gives it a sort of sense of humor, too."

Philip Johnson is not a religious man in any of the accepted senses of the word; but, when Dr. Robert H. Schuller of the Garden Grove Community Church near Los Angeles asked him to build him the biggest church that had ever been built, he wasn't going to turn the project down. "In my more atavistic moments, I think that architecture really should be done *ad majorem gloriam Dei*—to the greater glory of God—and that religious buildings are really what architecture is all about. A church has no purpose except to back up the ritual of the liturgy. You don't have to worry about where to put the kitchen or the toilets; you just have to make the space as moving as you can.

"And we were lucky enough to have this fantastic client, Dr. Schuller, who wanted a church that would be longer *(Continued on page 246)*

Rosamond Bernier, *art critic and lecturer, interviewed Philip Johnson on three CBS-TV "Camera Three" programs in November 1976, more recently aired shows on Beaubourg and the Louvre. Her next television project will be as narrator and host of a series for WNET/13 in N.Y.C., written by her art-critic/author husband, John Russell, and taking "The Meanings of Modern Art" from 1870 to the present.*

Can a twenty-three-story building (center) be made to nestle between two shorter Beaux-Arts neighbors by putting on a limestone façade and a neo-Mansard roofline? Philip Johnson (far left), who says cuddling is coming back, and John Burgee created this architectonic linkage between a 1903 townhouse (third left) and a neighboring McKim, Mead, and White-designed apartment building (near left) on New York's Fifth Avenue: more of Johnson's swing to the new esthetic of ornament and historical allusion that is now replacing the chilly strippage of the International style.

By Edith Loew Gross

The question is: Can a girl from a small town in Ohio, who has made it to the top in the tough, competitive, male-dominated world of big-time advertising, find happiness as the wife of one of America's handsomest and most successful business executives, as a mother, and—*and*—can she do it without damage to husband, children, job, or self; without coming, finally, to resemble the career-driven neurotic of old Joan Crawford movies? In the case of Mary Wells Lawrence, the answer is apparently a resounding "Yes." Still, even at the height of the Women's Movement, the triple-scoop image of dedicated wife/mother/businesswoman is sufficiently novel—not to say improbable—to invite at least a modicum of skepticism.

Mary Lawrence. A vision of calm, blond, executive cool in a soft wool Geoffrey Beene suit and crêpe de Chine blouse. Heart and head of Wells, Rich, Greene, the advertising agency she started—with Richard Rich and Stewart Greene—on a wisp of capital, in a room at New York's Gotham Hotel, where her mother took the phone calls and nobody took a lunch break, and which now, twelve years later, estimates its annual billing at $250,000,000. And Mary Lawrence still doesn't take a lunch break. (Look for signs of strain around the eyes, a hint of stridency in the even, low-pitched voice. There are none. "I love this business. It's brutal and ruthless and challenging and constantly stimulating—it's fun to wrap your mind around a thousand-and-one problems. I am never, ever bored.")

Marriage to Harding L. Lawrence, chairman of the board and chief executive officer of Braniff International: His business is based in Dallas, hers in New York, an arrangement that brings them together more frequently than you might think—for weekends at their apartment in Dallas or in their apartment in New York; for holidays in Mexico or at their cattle ranch in Arizona or at La Fiorentina, the Lawrences' dream villa in Saint-Jean-Cap-Ferrat that has been called the most beautiful house in the South of France—but not in the day-in, day-out way of most marriages. (Look for trouble signs here, right? "Bunk," says a longtime Lawrence-watcher. "Here are two people, married ten years, and they're flying thousands of miles to be together for a couple of days—like lovers. The excitement doesn't get a chance to wear off.")

Between them, the Lawrences have five children: Katy and Pam, Mary's teenage daughters (both girls were adopted by Harding Lawrence at the time of his marriage to Mary Wells), plus two married sons, Jim and State, and Harding's daughter Debbie. One would have to be made of granite to doubt Mary Lawrence's pride and delight in the whole brood. Just the same, when the work of a working mother is the running of a multimillion dollar business..."That has simply never been a problem—more of an asset, in the sense that I like my work so much and I'm happy doing it.

"I've never been frustrated in that way, so when I'm home, with my family, I'm not wishing I were somewhere else or doing something else or having something else. When I'm with them, I am really *with* them. And since I have never been able to be with them all of the time, it's the biggest treat when I am." For that reason: "The one sacrifice I suppose I've made is that I've given up a personal social life. I really don't have girl friends, and, while Harding and I have a lot of friends—and in December and January, we do an intense amount of entertaining for our clients—we don't see people on any sort of regular basis."

"Sacrifice" tends to come out in quote marks. It isn't at all a Mary Lawrence kind of word, implying as it does the forfeit of something one values most dearly. This is precisely what she has never done.

The point about Mary Lawrence is that she has worked out her life in a total way: it's not only that she has a high sense of priorities, it's the self-discipline with which she enforces it. "I run my life the way a lot of people run their businesses; I have to. I don't literally draw charts and graphs, but it's how I think. Everything is written down, planned in advance. I plan the year, I plan the month, I plan the week, I plan the day—I plan for the emergencies that are always lying in wait for me. There are too many requests for my time to leave anything to chance—client requests, potential-client requests, employee requests, requests for me to speak, requests for me to participate in some project involving my husband's work, personal requests for things my children need me to do. I know this makes me sound ghastly—Goody Two Shoes in storm-trooper boots. But if there's one thing I've learned—have *had* to learn—it's to allocate my time very, very carefully."

She has also learned: be as prepared as a Girl Scout for the moments when time suddenly does open up. Wherever in the world the Lawrences choose to live is liveable all the time; there is a couple to welcome them at Fiorentina year 'round, a staff in New York, people to run the ranch in Arizona, and an efficient staff to see to the apartment in Dallas. Furthermore, should she wish to, Mary Lawrence could pop off to any of these places *(Continued on page 205)*



Work-world of Mary Wells Lawrence: (1) On car phone—before office; (2) commuting—always, here with "other spine" Kathie Curran; (3) at advertising agency Wells, Rich, Greene stockholders meeting; (4) talking with clients—TWA President C.E. Meyer, Jr., and, far left, Don Casey, senior vice president of marketing. For it all, Mary's way with business dressing: "The Mary Lawrence that my clients see is a rather carefully structured image...feminine but businesslike, pretty but not whistle bait."

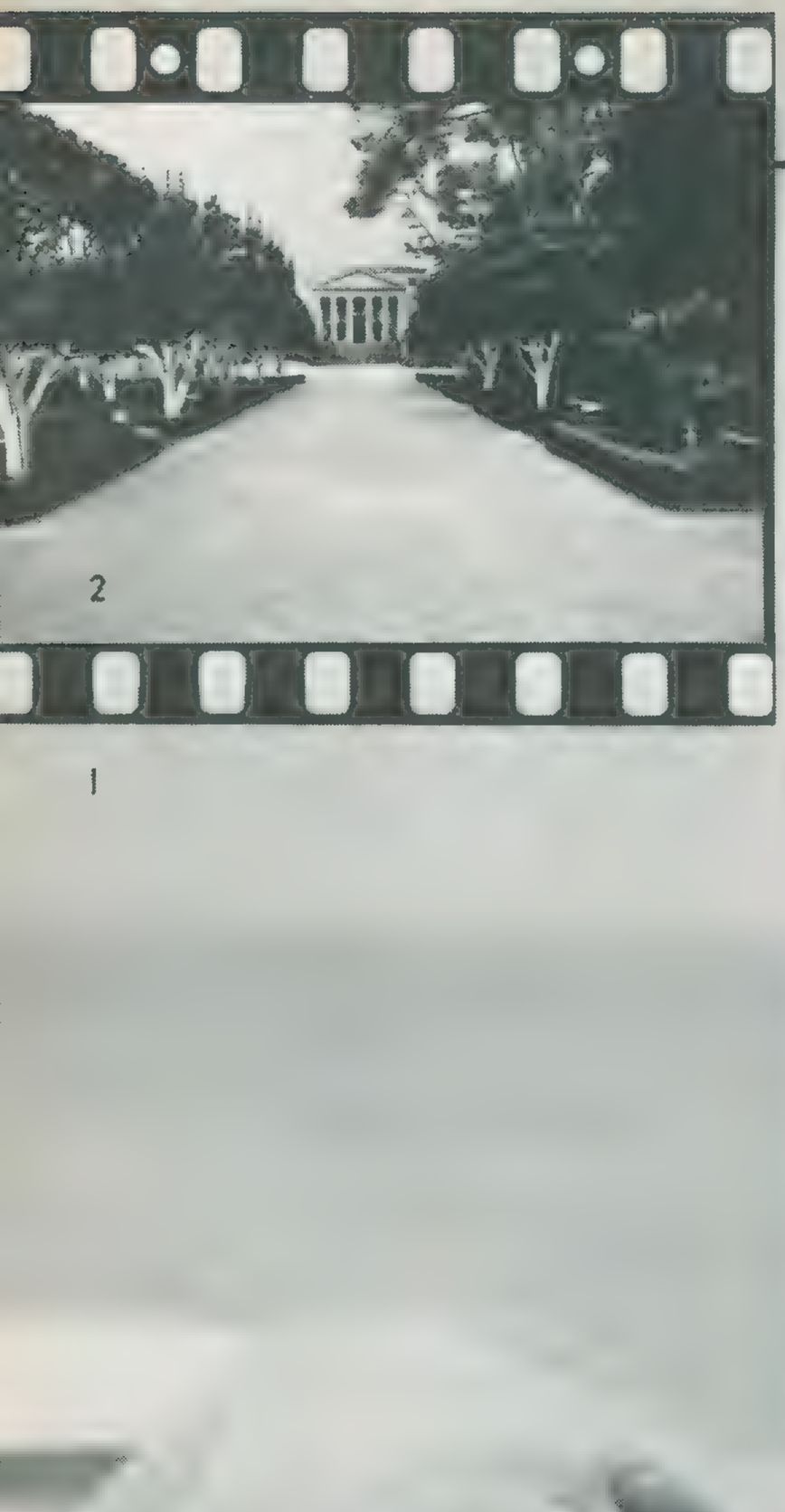
The all-out, attractive style of MARY WELL

KAREN RADKAI



...millions-of-dollars clout in a "man's world";
a life successfully crammed with
a woman's responsibilities—being wife,
mother, homemaker, hostess.
How does she do it? Very carefully....

S LAWRENCE



For getaways, the dream villa La Fiorentina: the most beautiful house in the South of France



La Fiorentina. The name conjures up notions of romance, Medici-like bounty, brilliance. For Mary and Harding Lawrence, "La Fiorentina" means their vacation house in Cap-Ferrat, styled for sun, friends, quiet unwinding, (1) as Mary does, by the pool. "It's a poetic place," said a guest, "but the perfection's American"—whether (2) manicured l'orangerie sweeping to the villa's front door or (3) lunch, on Porthault linen, in a dream-picnic dining pavilion. And everywhere—blue sky, blue Mediterranean—spied (4) from the stone terrace or (5) as a mind's-eye extension of the heated freshwater pool. The Lawrences planned their house—spectacularly—for (6) being together, for family times—(7) nighttime checkers, movies in the very special game house, for (8) quick-caught moments alone, for (9) easy, thought-filled entertaining: the pool cabana's stocked with showers, towels, Halston bath oils, perfumes.

Karen Radkai

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(2) His business is based in Dallas; hers in New York: for the Lawrences, "together" is daily phone calls, commuting weekends, holiday swims at La Fiorentina, above.

"Two people, married ten years, flying thousands of miles to be together"

Karen Radkai



(1) Harding and Mary Lawrence in La Fiorentina's white sand/blue sea living room. They juggle schedules, with great care, for time here for two. (3) Commuting—to clients or to husband—has its pluses: time to "demolish" magazines, refuel, relax.

(Continued) without so much as a toothbrush—it's all there, lipsticks to lingerie. None of this is exactly shoestring-living, but Mary Lawrence isn't one of those people who go around apologizing for the money they make—and use. She's been rich and she's been poor, and she has no doubts about which is better—or that the way to enjoy money is to allocate the time for it.

On the other hand . . . there is no time allocated for: any kind of formal fitness routine. "I swim nonstop when I can and I do a tremendous amount of walking, but exercise as such—there just isn't time." Not that she hasn't given it a try—as witnessed by the exercise bike parked, ghost-like and good-as-new, in a dim corner of the New York apartment. Or the brief spell of crack-of-dawn tennis (with an instructor as partner—who else would be on a tennis court every morning at seven?). Never mind. She's as trim as a twenty-year-old, she has energy to burn. And she isn't about to let it burn down; just in case you were thinking that at the end of a hard day Mary Lawrence might be dancing her shoes out at Studio 54 (a New York disco), here is a thrill-by-thrill account of a typical week-night: home by 8:00 P.M.; into the tub; into bed, with dinner on a tray and Harding on the phone (as anyone will tell you, who has ever tried to snag either to partner an extra man or extra woman at a dinner party: Mr. and Mrs. Lawrence go out with each other or not at all); asleep by 11:30. "I have always slept well. I've always liked straightforward, healthy kinds of foods—basically, I'm a one-meal-a-day person: tea in the morning; no lunch, unless we're having a client lunch, then I like to nibble on *crudités*. A good dinner is really all I require. I drink very moderately—a little white wine. And I happen to be as strong as a horse."

There is no time allocated for: any kind of formal beauty routine. No facials. No massages. A moisturizer. A tubful of bath oil. (Mary's idea of *grande luxe:* a hot, wonderfully smelly bath in her mirror-ceilinged, mirror-walled bathroom.) When she can squeeze it in, she goes to the hairdresser, who is Mary Farr, of the Kenneth salon, and whose capable hands are responsible for some of the best-looking heads in town. "She," says Farr of Lawrence, "is just the best there is—she does everything with such style and such *niceness*. Even when we're running late, it's never 'do this, do that.' She's always quiet—easy. Everybody here loves her."

There is no time allocated for: shopping around for clothes. Neither is there any very serious interest in fashion. "If I were being really me—really free—I'd live in a bathing suit and a pair of blue jeans. And I'd get a drop-dead number to wear at night—something gauzy and kicky and a little bit crazy." Then who is Mary when she's not "being really me"? "The Mary Lawrence that my clients see is a rather carefully structured image. It's looking the way I think people think I should look—feminine but business-like, pretty but not whistle bait." It all comes out as enormously attractive and real, and its mainstays are Geoffrey Beene and Halston. "They know me, and they're terribly nice about sending up things so I can choose what I need in the most non-time-taking way."

Mary's day-to-day timetable, which has been written about so often you might think you'd seen it embroidered on a sampler, is still awesome enough to bear repeating: Up at 6:30. Within the hour, she has read the papers, dressed, and begun the day's note-making in preparation for the arrival—at 7:30 A.M.—of Kathie Curran. Kathie, a Wells, Rich, Greene, Inc. vice president, is officially assistant to the chairman. Unofficially, she is Mary's other spine—"The One Who Takes Care of Everything." For about an hour-and-a-half, the two talk shop. Around 9:00, they get into a car and head for the office. Or they head for the airport. Destination: client in Cincinnati or Chicago or St. Louis or Los Angeles or Elkhart, Indiana. "This is the core and guts of my life: walking down terminals, getting on 747's, booking into a motel room, going to bed, getting up and going to a meeting."

Does she never stop? "Never. I am either digesting new material or looking for new solutions to a client's problem. When I'm on a plane, I don't waste a minute. I cover all the magazines—I demolish them. I see a picture of a yacht we could photograph, read about a restaurant to take clients to or a new take-out place for chili because there's a client who likes chili—I tear it all out and turn it over to Kathie. What I need to remember, I remember; I'm capable of putting the unimportant stuff right out of my head. I don't mean to suggest brilliance—I'm not brilliant at anything except selling. And at being incredibly organized."

(Continued on page 243)



In New York, the key to Mary's way of looking, living: planned ease, polish, American love for out-of-doors



In New York, the Lawrence apartment is Billy Baldwin decorated and, like La Fiorentina, open to sky and water. (1) Here, Mary in at-home Halston wrap top and pants. (2) The living room, done in clean, Mediterranean —or Mary Lawrence— colors, banquettes, pantaloon-skirted chairs. (3) Mary, in the library/sitting room: the abstract painting's by Okada. (4) Mary's mirrored bathroom—all light and reflection—totally open, totally spectacular—like (5) the woman herself. (6) In the bedroom, apricot—of all shadings; the bed hung with silk draperies and lit, inside, to make a tent-like retreat. (7) The painting here is a Helen Frankenthaler; the brass-railed stairway leads down to the apartment's lower floor. (8) The Lawrences' dining room: set for comfort and all-out charm; above the table, an old Dutch painting once owned by Billy Baldwin. (9) The table —laid for lunch. At the Lawrences, every setting is special—almost never repeated, totally integrated: on the napkins here, a reflection of the bird painting above them.



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Just a hint, left, of the transparency — and coloring — that's turning fashion this season. Here, a glimpse of sheer jade-green chiffon from Halston. Makeup: color with new transparency: Plum Blossom; High Gloss Lip Creme from Geminesse by Max Factor. Diamond earrings: Elsa Peretti of Tiffany. Where the P.M. impact comes in, right: sometimes it's color, fabric, skin. Geoffrey Beene gives you all of it! Red silk cloqué wrap-dress (Abraham fabric) and thin wool-and-silk blouse (Agnona fabric). Both, $1,420. Early March, Lord & Taylor; Nan Duskin; Montaldo's; Maison Blanche; Stanley Korshak; Neusteters. Accessories, next to last page.

These 12 pages, photographed in and around the California house of Sheldon Andelson; the architect, Jack Lionel Warner; interior designer, Waldo Fernandez. Car courtesy of Ron Popeil. All 12 pages: hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Vincent Nasso.

more style!

THE NEWS — THE BEAT — CONTINUES...
12 PAGES OF THE STYLE AND
ZEST THAT RUN RIGHT THROUGH
THE BEST OF SPRING!

Stan Malinowski

When Mary McFadden combines a print and a jewel, she changes the whole meaning of adornment at night! . . . Polyester chiffon tunic and silk shantung pants, about $1,510. Late Feb:, Bergdorf Goodman; Nan Duskin; Montaldo's; Martha, Palm Beach and Bal Harbour; Maison Blanche; Stanley Korshak; Balliet's; Lou Lattimore. Gold macramé bandolier (Mary calls it her "Hanging Gardens of Babylon"), about $350. Bonwit Teller; Bellissimo, Toledo, Ohio.

more style!



Opening on bareness, Mollie Parnis's calm, flowered kimono, and nothing else except curves of skin, banked fires makeup (which also happens to be new Parnis, from the Peach Pongee nails to Mollie's Classic Cordovan lipstick). Kimono, by Molly Sussman for Mollie Parnis Couture of silk crepe de Chine (Fontini). About $900. Bonwit Teller; Nan Duskin; Montaldo's; Stanley Korshak; Maison Blanche; Swanson's on the Plaza. Accessories, next to last page.

Stan Malinowski

When color looks like this, there's a whole new charm to being in a jacket — from Anne Klein. . . . Color that follows through to beauty: Scandaberry Lip Accent, from L'Oréal's A Walk In Norwegian Woods collection. Donna Karan and Louis Dell'Olio for Anne Klein & Co. Mutka silk jacket, about $190; pants, about $136; linen blouse, about $64. Saks Fifth Avenue; Woodward & Lothrop; Rich's; Dayton's; Swanson's on the Plaza; I. Magnin; Liberty House, Hawaii.

more style!

Stan Malinowski

Suddenly everything's cleaner—Halston's soft man-tailored ivory shirt, cut just close enough to the body, and black pants (both, Fibranne), about $400. Late Feb., Halston Designer Boutique, New York and Chicago; Joseph Horne; Lillie Rubin-South & West; Halston Boutique, Detroit; Margaret Rice, Grosse Pointe, Michigan; Balliet's; Sakowitz; Joseph Magnin. Belt and cuffs by Elsa Peretti of Tiffany. Accessories, next to last page.



It's the mix of unexpected colors and textures, left, that makes Mary McFadden's evenings so brilliantly understated. More subtle shine: Coty's Glowing Finish Bare Blusher in Frosted Primrose and Hot Crimson lipstick. Polyester satin-back tunic (Brochers) and linen skirt (Maxine), about $1,450. Late Feb., Henri Bendel; Nan Duskin; Saks-Jandel; Montaldo's; Martha, Palm Beach and Bal Harbour; Maison Blanche; Hattie; Stanley Korshak; Lou Lattimore.

When Julio does a jacket, right, it's softer, shirtier, longer on slouch—but still a jacket! (And we liked the whole look so much, we put its pink version on the cover.) Blue/black/white jacket, about $340; white top, about $210; black pants, about $240—all, in Chantilly satin cotton. Julio Shop; Saks-Jandel; Stanley Korshak; Balliet's; Sakowitz; Loretta Blum; I. Magnin. Accessories, next to last page.

more style!

Stan Malinowski

Dinner dressing, Bill Blass's way—
the flirt of a bared shoulder,
a flounced skirt in
red/green silk georgette (Abraham).
Dress, about $990.
Lord & Taylor; Nan Duskin;
Westmoreland's, Sarasota, Florida;
Maison Blanche; Stanley Korshak; Dayton's;
Stix, Baer & Fuller; Harzfeld's; Sakowitz.

more style!

Stan Malinowski



Fashion hits, left: bareness for day, chamois for everything! Bill Kaiserman's super-slit chamois skirt (about $240), worn as a "suit" with a natural silk jacket (about $295) and; peach/cream striped bare blouson (cotton, about $110; available, April). All, for Rafael. Saks Fifth Avenue; Neiman-Marcus; I. Magnin.

As sophisticated as shorts come, cuffed, buttery chamois (about $220) worn with the same one-shoulder striped blouson worn under the suit, left— with a chamois-colored silk blouse/jacket (about $130). All, Bill Kaiserman for Rafael. Saks Fifth Avenue, N.Y.; I. Magnin. Accessories, next to last page.

This year you'll be seeing a lot of cotton leno—and a lot of body. You see it all in Perry Ellis's white shorts and jacket, right, that's soft enough to shirt. Both, for Portfolio (Borgomaneri fabric). Shorts, about $64; jacket, about $110. Late Feb., Macy's, New York.

Ralph Lauren's latest take on tailoring, far right, is so soft, so unconstructed that the only difference between the jacket and the shirt is which comes out on top. Both of linen/cotton. Beige/white jacket, about $174; white jacquard blouse, about $120. Late March, Bloomingdale's; Joseph Horne; Nan Duskin; Garfinckel's; Hudson's; Dayton's; Frost Bros.; I. Magnin.
Accessories, next to last page.

more style!



Beauty begins with protection. And lanolin—actually, the oil that keeps sheep looking the way they do—is very good at this. In fact, if you use a moisturizer that lists lanolin on the ingredient label, you know the product has what it takes to protect you beautifully. Makeup by Way Bandy.



BEAUTY that's GOOD for you

Creams and lotions are full of good ingredients—and now you can see just what they are

Wheat-germ oil, milk protein, honey, white of egg, lanolin, mineral oil. These are but a few of the hundreds of things that make cosmetic products good for your skin. And now, as Dr. Joseph Jerome of the American Medical Association points out, you can look at the label on each bottle, tube, box or jar and see exactly what ones every product contains. The new labels help you to avoid products containing ingredients to which you are sensitive and to choose those that have ones you like.

"By and large, cosmetics do the things manufacturers state they do," says Dr. Albert M. Kligman of the University of Pennsylvania School of Medicine, one of the country's leading dermatologists. "Some cosmetics do contain irritants. Some people do get sensitized. But the rate is low, and it is in the product areas that you would expect, like depilatories. Cosmetics do help the skin look better and feel better, and they often serve a function that is absolutely real."

One of these real functions is, of course, cleansing. Dr. Earle W. Brauer, vice president of medical affairs at the Revlon Research Center, notes the basics. "You want to get dirt, makeup, cellular debris, and natural secretions off in order to maintain good skin hygiene. With certain soaps that have a pH in the high alkaline range, you may over-clean, over-strip, and make your skin tight and uncomfortable—and cause chapping, redness, itching, irritation. The do-good product—either a cake or cosmetic lotion—is one that cleanses in a neutral or even a slightly acid pH range, so the cleansing is done without influence on the skin, without over-stripping."

Then there is moisturizing, so important for skin health and looks. A substance may be a good moisturizer but unpleasant to use, so the do-good problem is to make it pleasant. "If you slab yourself with petroleum jelly after a hot bath when your skin is waterlogged, it works very well as far as keeping moisture in your skin goes," Dr. Brauer says. "But it is messy. So we apply our scientific cosmetic skills to make a moisturizer that is just as good or better and also pleasant. We change the oils and blend them—avocado, peach kernel, sesame, others—for a more select esthetic quality. We make an emulsion. The result is a moisturizer, a night cream that makes your skin feel good and that is good for your skin."

Proteins are also good moisturizers. "They lay down a uniform film on the skin's surface," Dr. Brauer explains, "and keep the moisture in. They stay on well, and they give the skin a soft, velvety feel."

Here, too, a protein may be effective but unappealing. "The handiest protein is the white of an egg. If you put it on your skin, it soon creates a film—almost like cellophane tape. But who likes walking around all day with white of egg on her face? So we take protein, refine it, put it in an emulsion. And we get something that lays down a very fine, flexible layer of protein to aid moisturization and to provide a beautiful skin texture."

The chemical sunscreen is one ingredient that Dr. Brauer and other dermatologists praise to the skies. "I can't emphasize too much how valuable these *(Continued on next page)*

BEAUTY that's GOOD for you

(continued) chemical screens are in protecting the skin and avoiding the early aging caused by exposure to sunlight. That is an overwhelming problem. If we could only convince young women! I'd tell them, "Look, you're seventeen, you're nineteen, you're twenty-two. If you use do-gooders like sunscreening agents regularly, I assure you, from all medical evidence, you will look much younger twenty years from now than if you don't follow this advice.

"Of course, the fifty-five-year-old woman can benefit, too. We want to help her; but you get the major benefit if you start young. We're putting sunscreens into as many things as we can. But we can't go faster than the consuming public will allow us to."

Estée Lauder's vice president of research and development, Joseph Gubernick, tells us that science is showing how good many century-tested ingredients are. "I believe in always going back and looking at what was used because it worked and nobody knew why—and then finding out why. We have learned a great deal that way."

For instance, Mr. Gubernick notes, a lot of the unsaturated natural oils are beneficial—corn, avocado, peach kernel, sunflower, sesame seed. They usually contain quite a lot of linoleic acid—a fatty acid the body cannot produce—which seems to play an important role in keeping moisture in the skin.

"Recent studies show that laboratory animals deprived of linoleic acid in their diet lose an abnormal amount of water," Mr. Gubernick says. Applying oils with linoleic acid to the skin greatly reduces the loss of moisture. "And that's one reason we use a lot of these unsaturated oils in our products," he adds. "It's a case of the old being proved beneficial by modern science.

"So much for the old. There is also the new. Ribonucleic acid—RNA for short—is one good example. Not that it is new to the world. It's in every cell and has been since the beginning of time. The first mammals that crawled on the earth had RNA in them, but nobody used it in cosmetics until very recently. It's in several of our products. We have done a lot of work on it. What RNA does, basically, is to increase the absorption of oxygen into the skin.

"When the skin has more oxygen in it, it doesn't really have room for those toxic gases floating around in the environment—none of which are good for the skin or the body as a whole. The skin normally absorbs them, as it breathes all the time—most of the respiration of the body occurs through the skin.

"What we know about cell reproduction," Mr. Gubernick says, "confirms the importance of oxygen. As we get older, the oxygen available to the cells decreases, the energy level of the cells decreases, and the ability of the cells to reproduce themselves without mistakes decreases."

Skin cells live about a month—they're born in the skin's lower layer, move upward, die, and are shed. With poor reproduction, you get distorted cell structures, Mr. Gubernick says. They may be flat instead of plump, or the membranes may break easily, or other things may happen—with obvious effects on your skin's health and looks. It is therefore conceivable that a greater oxygen availability in the skin could prove beneficial.

(Continued on page 247)

GOOD diet

For good looks you need good health, and for good health you need good nutrition

Today we are becoming increasingly aware of just what is a good diet for practically everyone. "Vegetables, fruits, legumes, and grains have come into their own," says one leading nutritional authority, Dr. Neil Solomon of Johns Hopkins University. "Fish has, too. Meat is no longer the main item on the menu. Fat is down. You might call it the New American Diet. It certainly is one that works well for weight control. And it makes the most sense from the point of view of well-being and lasting health."

The new diet is lighter, fresher, easier in every way. Ingredients are often simple. But there is a lot of variety. Not only is this a pleasure, it is the one way to be sure you are getting all the nutrients you need. "The two- or three-dozen vitamins and minerals that we know are essential are but a handful of pieces in the total nutritional puzzle," says Dr. Solomon. "There may be hundreds of others we will find out about in the future. So a varied diet is the best way to get the nutrients we don't yet know about as well as those we do. In other words, variety is not simply the spice of life; it is the sustenance as well." (Turn to page 158 for more about diet that's good for you.)



Penn

Yogurt masks are great for cleansing and soothing. If you use Dannon's, as at left, you will find it especially helpful for oily skin—half the butterfat has been removed. And, as you can easily see, yogurt masks are good in more ways than one. Like so many things you put on your face.

BEAUTY that's GOOD for you



face

By Martin Cohen

Does your lower jaw protrude too much? Do you pucker your lips? Do you get creases in the corners of your mouth when you swallow? Does your chin recede? If any of this sounds like you, oral-facial therapy with its remarkable new techniques may be just what you need.

Of course, plenty of people are born with good facial structure and keep it over the years. Others inherit good bones but develop bad habits. Still others have some sort of trouble from the start. If you do have a problem, special exercises may be all you need to correct muscular imbalance of the lips, tongue, cheeks. If the teeth are out

GOOD

body

By Phyllis Lehmann

"Posture positions are basic to everything we do," says Naja Cori, a body-conditioning and body-alignment specialist in New York. "Yet most people are so badly aligned that they don't use their bodies correctly in simple motions. When they exercise, they simply intensify the problems, and the activity does very little for them."

By aligning or "placing" your body, Naja means putting it into positions in which the major muscles are used regularly in the ways they are designed to be used. Correct posture makes any exercise work faster to achieve the results you want because every movement helps tone your muscles.

To get an idea of the bad habits you need to correct, stand in front of a mirror nude or wearing a leotard and look at your body in profile. If you are like most people, you will see curves in all the wrong places: upper back hunched, pelvic area tilted forward, an excessive arch in the lower back, and your tummy bulging out (as at *far left*). As you get older and your body gives way more and more to gravity, these curves and bulges will be accentuated.

You can straighten out your body, Naja says, by concentrating on six specific areas. Her basic principle is to start at the bottom and work up.

Ishimuro

What look like cosmetic problems are often the result of malalignment

of line, they can be moved around. If worn down, teeth can be restored. And, in some cases, the entire jaw can be segmented and reassembled through extraordinarily skillful surgery.

One of the country's leading authorities on oral-facial therapy is Stanley J. Behrman, D.M.D., of The New York Hospital-Cornell Medical Center. "A face," he remarks, "is totally and constantly exposed to the world. So we are not merely treating teeth and jaws, we are treating *people*." He and other oral-facial surgeons are every bit as concerned about a patient's appearance as a plastic surgeon is. But the plastic surgeon works with the outer layer of the face, stretching and tucking the soft tissues that are draped over the underlying bony structure.

The oral surgeon heads up a basic team that includes a functional jaw orthopedist (the exercise man), an orthodontist, and a prosthodontist. On difficult cases, the team may spend forty or fifty hours in preparing a treatment plan with the help of pictures, X-rays, and models.

Surgery isn't only a last resort. Some people choose a corrective operation, which may take an hour or more, when the alternative is a year or two of orthodontics. If an operation is called for, the surgery is carried out in a hospital. And, the patient may be back at work in a week.

If you want a professional analysis and perhaps treatment, write to the American Association of Oral and Maxillofacial Surgeons, 2111 East Chicago Avenue, Chicago, IL 60611 for the names of several oral and maxillofacial surgeons in your part of the country.

Homework

The way muscles in and around your mouth work can affect the looks of the whole lower part of your face, according to Harvey Miller, D.M.D., of The New York Hospital-Cornell Medical Center, a leading authority on muscle therapy and a key member of Dr. Stanley J. Behrman's team.

One of the most common problems is improper swallowing, with the tongue thrust against the front teeth. Grimace lines and splayed teeth are the result of this cumulative pressure, as the tongue is a powerful muscle and you swallow at least once a minute.

The correct way to swallow, Dr. Miller explains, is to keep the middle part of your tongue against the roof of your mouth and the tip just behind your teeth. If you can't swallow correctly, try this exercise: Place your hands over your cheeks and then clench your teeth until you feel your masseter muscles as you swallow. These are the ones over your cheekbones. Repeat the exercise ten times, three times a day.

D ALIGNMENT

Bad posture can spoil any good figure. Here is what you can do to straighten up

FEET

"About 90 percent of the people I see have their feet placed improperly," Naja says. Most people have "lazy" ankles that drop inwards or outwards, or they tend to shift their weight forward onto their toes. These positions not only put tremendous strain on the ankle and knee joints but also affect the toning and shaping of the outer thighs because the leg muscles can't work properly.

Homework

For most people, the lower spine is the single most difficult part of the body to align. Especially in active people who have used the wrong muscles for a lot of strenuous work, the muscles of the lower back may be severely contracted and the abdominal muscles so stretched that these areas need special attention.

Naja Cori suggests several simple exercises to help unknot the lower back and to tighten an overstretched abdomen: 1. Lie on your back with knees bent and soles of feet resting on the floor. Tighten the buttocks and tilt the pelvis upward, pressing the small of the back to the floor. 2. Sit on the floor or on a firm chair and bend forward from the waist with your knees totally relaxed. 3. Lie on your back and draw your right knee to your chest, clasping the right ankle with the right hand and the knee with your left hand. At the same time, tighten the left buttock. Repeat with the left knee, clasping the left ankle with the left hand and the knee with the right hand.

Think of your weight as evenly distributed on three points: the first and fifth metatarsal bones and the heel. To practice this stance, raise your toes and lift your arches until you feel your weight resting on the three points. Then press your toes to the floor without gripping.

To align your ankles and knees, stand facing a mirror and hold a yardstick vertically between the big toe and the second toe. If your ankle is properly placed, your knee will be dead center with the vertical line of the stick. If your knee is inside the stick, you are letting your ankle drop in.

LEG

Most people give in to the force of gravity by bending their knees slightly and shifting them forward—very bad for posture, Naja says. The properly placed leg is a vertical line from just under the buttocks to the heel. To practice this alignment, hold a yardstick along the side of your leg and align the back of the heel to just under the buttocks. If you are standing correctly, there will be no gaps or curves to speak of between your leg and the stick.

When the leg is vertical, the knee should be locked and the kneecap lifted. This action tones the frontal thigh, which in most people becomes very soft because it is underworked. Locking the knee also improves balance.

LOWER SPINE

Mastering this step may take some extra work, Naja cautions, because the muscles in your lower back may be tight and your abdominal muscles stretched from bad posture habits.

The lower spine should be vertical from the end of the spine to the waist vertebrae. This can be accomplished by practicing the buttocks rotation. Squeeze your buttocks together and try to rotate your thighs outward while pulling in your abdomen. This brings the end of your spine forward and pushes the waist vertebrae back. This exercise is especially good for toning the inner and outer thighs.

The upper part of the body, Naja says, cannot be brought into line until the lower half is properly placed. So work on the first three steps until you have gained some strength and control in the legs and pelvic area. When you feel comfortable in the correct lower postures, you are ready to move on to the upper body.

UPPER SPINE

In its ideal position, the upper spine—looked at from the side, as at *near left*—has a gentle curve from the shoulder blades up to the skull, but from the shoulder blades to end of the spine the back should be straight. A good way to develop this is to sit on the floor, legs straight in front of you, and place a yardstick along your spine. If you are not properly aligned, you will immediately notice one of two problems when you look in the mirror: (1) only your shoulder-blade vertebrae are touching the stick; or (2) your shoulder vertebrae and lower spine touch the stick, but there's a curve between those two points.

SHOULDERS

"The basic position of the shoulder girdle is a *down* position," Naja says, "but at least 85 percent of the people I've seen have their shoulders hunched up. This creates a tremendous amount of work for the neck muscles and leads to tension in that area." *(Continued on page 254)*





A quick, easy beauty plan that really works—that protects skin from outdoor exposure and adapts easily to every environment—is possible. Proving it, the five women here. The common denominator: a beauty regime that works for each woman's lifestyle *and* the climate she lives in

"I try to balance my on-camera look with how I look in real life" —Melba Tolliver

For Melba Tolliver (*above left*), WNBC-TV newsperson, looking good at a moment's notice and under every imaginable condition is just part of her ten-hour-plus day. How she does it, for an indoor/outdoor, dulling New York-air life, is based on a simple treatment and makeup plan worked out for her by the NBC makeup staff. "I've learned a lot about on-camera looks and which makeups will help me, but I don't have time to fool around with makeup, so I don't wear too much. I put on foundation and the basics—eyes, lips, cheeks—at home in the morning. Then, right before going on, I do a bit more. I have a makeup mirror at my desk—and in fifteen minutes, I'm done. I use two foundations—one for basic color, the other for contouring and shading my eyes—add eyeliner and deepen my cheek color with powder blusher. I'm always trying to balance how I look on-camera with how I look in real life."

Melba's is the life of the working woman—late nights, missed meals or eating on the run. For efficiency, her treatment regime is all Mario Badescu based. When she has the time, Melba slips into his Fifty-second Street skin-care salon for a face treatment.

Melba's secret to sustained energy: a blender breakfast of milk, banana, wheat germ, and brewer's yeast. "It doesn't taste especially great, but if I don't eat properly the rest of the day, at least I start out right in the morning."

"The body can do things for itself. Professional facials and massages are not essential" —Nancy Mehta

Nancy Mehta—*above*, wife of one of America's foremost music conductors, Zubin Mehta, now music director of the New York Philharmonic—copes, beautifully, with nine months of travel and three of hot, dry Los Angeles air. "Whether I'm in L.A. or traveling, my problem—dry skin—never leaves me. I always use a moisturizer three times a day."

Nancy Mehta's beauty philosophy is strictly do-it-yourself. "The body can do things for itself, and as far as I'm concerned, professional facials and massages are not essential. I never have either."

Nancy's A.M./P.M. regime: First, shower and face soaping with Dove. Next, rinsing with warm, then cold water—and repeat. "It's excellent for de-clogging pores."

"All my makeup travels easily. My lipstick doubles as cheek color. I use Erace under eyes and over lips. My eyeliner pencil (cut in half) is also lipliner." And all this goes into a tiny 5″ by 5″ Gucci shoulderbag—along with bottle-tester sizes of makeup and Abolene cleanser. For the rest, I use a Pierre Deux quilted-cotton travel bag. And I throw in a small note pad—in case I run out of anything. This way, it gets replaced the moment I'm back home."

Nancy's hair-care routine also follows her do-it-yourself pattern. The regime: wash, condition, blow dry... "the steam from the hot shower puts soft waves in my hair." For weight-maintenance: some jogging and a lot of stair climbing "up and down at least 50 times a day." So much for exercise. "My diet? I avoid starches and sugars, eat cheeses and fruits; drink lots of milk—I think it's great for my skin."

GOOD SYSTEM

Nancy Mehta by Pamela Barkentin, others by Susan Wood



"There's nothing like feeling the elements on your skin—I wouldn't trade that for anything" —Joan Denoyer

Joan Denoyer, 27, whose husband Jean owns La Goulue and the DeNoyer boutique in New York, has the super good looks of a natural outdoor beauty—as do her sisters Margaux and Mariel Hemingway. Raised in Ketcham, Idaho, she returns frequently to visit the family and ski. "The cold, high-altitude Ketcham air, and the drastic change in climate traveling between Ketcham and New York, is murderous on my skin. I used to spend a lot of time taking care of it, but now I find the best thing is to use the simplest basic routines around. I always get a lot of sleep. And drink a lot of bottled mineral water—I like to think it keeps my skin clear." Super-fatted, unscented Clinique soap is for cleansing, followed by their moisturizer. "When I ski, I use a rich emollient cream instead of the moisturizer. This gives my skin a protective film against wind and dryness. My only other treatment: lipgloss.

"When I'm skiing, it's wonderful to feel the warmth of the sun and the wind against my cheek—I wouldn't trade that for anything. But I do have to be aware of what it's doing to my skin and protect myself. When I'm spring skiing, the hot sun and the snow's reflection make sunscreens a must. Winter skiing poses other problems. Sometimes, when it's really freezing, my face and lips get very chapped and dry—and even though I'm bundled, the coldness gets right through. I don't like to use a body lotion, but after I've showered, body oil is a must."

Nancy Mehta's makeup and hair by Bjorn; Joan Denoyer's and Mercedes Kellogg's hair by Bob Molinari; makeup, by Margaret Avery. Both of Cinandre. Charlotte Ford's hair by Marc Sinclair of the Elizabeth Arden Salon.



"My sustenance: I never skip a meal—even if I'm on a diet" —Charlotte Ford

Now in her mid-thirties, Charlotte Ford, *above*, is a wife, mother, and president of Charlotte Ford, Inc., her own fashion firm—and she has never looked better. She keeps pace with her nonstop schedule, and her energy secret is eating three times a day. "I love to eat and never skip a meal—even though I do have to watch myself. Weight is a constant problem for me." Charlotte's day begins with breakfast—"always a big meal. Dinner is, too." And for lunch—"I drink a milkshake the cook whips up: two cups skim milk, two tablespoons wheat germ, one teaspoon honey, one banana. Blended well. It keeps me going until dinner."

About her beauty regime, Charlotte says: "I don't wear much makeup—a little blush, mascara, and lipgloss—but I take very good care of my skin. The first thing I do when I get home is remove any bit of makeup I have on and put some grease on my face. My skin is so incredibly dry. Once a week, I have a facial—with Mrs. Hills at Kenneth, whom I adore. There's not much to my hair upkeep. Marc Sinclair at the Elizabeth Arden Salon does it—I have a standing appointment every week. In between, I do my hair myself. It's always pulled back and held with combs or a headband—or just straight. It has always been long. Sometimes, I want to cut my hair all off, but I never get around to that."

Where does exercise fit into an already tight schedule: "Three times a week, faithfully, I do Dr. Morehouse's Total-Fitness exercises. And, when I've got the time, leg-stretches done with weights."



"My advice: If you're going on a long trip—cut your hair, take along haircolor" —Mercedes Kellogg

If any woman has her travel-beauty life down pat, it's Mercedes Kellogg, *above*. Just back from a two-month trip around the world to such rarely visited spots as Bali, Bangkok, and Katmandu, among others, with husband Francis Kellogg, president of World Wildlife, U.S.A., Mercedes says one big upkeep problem was her hair. "Before I left, Francine at Monsieur Marc cut my hair very short. I had my color done and, of course, I packed all the hair things I needed. But hair grows a lot in two months' time and finding someone to redo my haircolor turned out to be a problem. My advice to any woman who's planning to take a long trip is: If you color your hair, take everything you need with you—and be sure the mixing instructions are *very* clear. Or make your hair darker. And do cut it short, so no curlers or dryers are needed."

What about skin care? "I simply use Laszlo and I follow the routines like a bible. Even on the boat (cruising in the Fiji Islands), I did my thirty rinses. And I took several of each product, so I wouldn't run out. I used Controlling Lotion in the hot climates, Skin Application when the weather was cold. And I gave myself a yogurt facial every other day. Far Eastern yogurt is marvelous. I'd put some on, then rest for five or ten minutes. For sun protection, I used a good sunscreen and always wore a hat in the sun, or covered my face with a towel."

Mercedes' travel plan: three suitcases, one with summer clothes for warm climates, one with clothes for colder climates, and one with makeup. "Into my makeup bag went clear plastic bags with all my nail things, hair things, as well as my Laszlo and a traveling medicine chest. Two other essentials I never go without: my cassette recorder and classical music tapes, and the earrings I lived in on the trip—from David Webb (*above*). I always carry one other bag on the plane with me. It holds a toothbrush, eye cream—the air is so dry in planes, I'm always dabbing cream on—and a change of clothes and underwear. Just before landing, I change. Believe me, if you've been traveling for six or seven hours on a plane, there's no nicer treat."

INNER INFO:

YOUR BL

KEEP CIRCULATING

By Melva Weber

Good blood circulation is health: body warmth, clear skin, tissues in tone. With proper blood pressure, there is enough resistance from vessel walls to keep blood flowing but not so much that heart overworks or stroke is invited.

Your vascular or blood-vessel system is made up of countless miles of living pipes endlessly carrying blood to virtually every body cell (hair, nails, tooth enamel among exempted tissues); this system carries oxygen and other supplies, removes waste, performs delicate chemistry—it even manages the behavior of such occupants as blood platelets and blood fats, keeping them from congregating in the corridors and causing clots, cholesterol plaques, blockages.

Arteries are the tubes that carry fresh blood to the cells; veins, the ones that bring used blood back. Blood tubes that move a column of blood larger than an inch in diameter: the mighty aorta, major artery outward from the heart; the huge collecting vein, the inferior vena cava, bringing blood from the lower body into the heart's right auricle, starting it on another round trip.

The smaller blood tubes, no less marvelous, reach everywhere in the body, as veins and arteries branch and branch again, graduating down into a micro-circulation of capillaries (the name means hairlike), tubes often finer than hairs. Some capillaries are as short as a fiftieth of an inch; yet, if all these tiny tubes in your body could be joined, the incredibly fine tube would wind several times around the earth at the equator.

Beginning on these pages, all about blood circulation and your health—and how to keep your blood system in top condition.

Blood surges through your body in a remarkable pipeline network

WHEN VEINS GO WRONG

Fat, floppy, bulging veins can be flattened

Varicose veins, painful, unsightly, threatening rupture—can be surgically removed in a process called stripping. Does removal of a blood vessel as big as the greater saphenous vein, running from ankle to groin, impair blood's return to the heart? Vogue asked Edward C. Emerson, M.D., of St. Paul, Minnesota, vascular surgeon, senior editor of *Angiology,* and designer of the first flexible stripping instrument: "This is not a problem because blood returning to the heart travels through the deep veins, which lie beneath the muscles. The superficial veins are not essential."

Stripping veins, said Dr. Emerson, goes back to ancient Egypt; but the operation gained a poor reputation in the United States in the 1920's, largely because patients were kept in bed after surgery, developed clots in the deep veins, often died suddenly of pulmonary embolism. Likewise, injection treatments lost popularity because injected material moved into the deep veins, also starting dangerous clots. (See Dr. Perkins's comment on today's injection treatments, at right.)

Alternative to surgery for varicose veins is wearing surgical elastic stockings, which come knee-high or as full-length pantyhose. They're available from surgical-supply houses. Dr. Emerson finds the stockings useful for treating patients who should not undergo surgery, for patients in bed, for people who must sit for extended periods.

Are the support hose one buys in a store also useful for vein problems? "They're fine," said Dr. Emerson. "I recommend them for everybody with minor vein problems, or for those who get swollen ankles at the end of the day. Of course, these stockings are not meant to give the two-way compression you get from the surgical hose; but, if your occupation keeps you on your feet, wear support hose. They're very useful."

WHEN YOUR LEGS TURN PURPLE *Wiping out spiderwebs of darkened veins*

"Spider veins," fine-line first cousins to and possibly forerunners of varicose veins, appear on ankles, calves, thighs of most adult women, never disappear by themselves. Formerly, injection treatment gave disappointing results, often left scars. Doctors' advice has been—often still is—to use makeup to cover the discolorations, because injections don't work.

Not true, said Manhattan's Richard Perkins, M.D., of New York Hospital-Cornell Medical Center vascular clinic. He's creator of a brief office procedure that truly eradicates the tiny, darkened, often raised veins. "I've successfully treated thousands and thousands of spider veins," said Dr. Perkins. "I use an injection technique, and I can assure you it does work." Works so well, in fact, that Dr. Perkins is busy both practicing and teaching the technique to other physicians in cities of the U.S., in Paris, Nice, London, Zurich.

Spider veins are surface veins gone wrong. Veins' work is to move blood *toward* the heart; a slight downward meandering and they may fill with blood, get stopped up. The bit of stagnant blood inside turns dark, shows through skin. You have literally millions of these tiny veins; your circulation will never miss any that are removed.

The Perkins technique: Slender hypodermic needle goes in, pushes blood out of the darkened vein segment with a microbubble of air, injects instead a minute amount of salt solution. Irritated, the vein segment collapses, later grows closed so blood can't get back in. Within days, blocked-off unused blood-vessel tissue is reabsorbed by the body's clean-up system. Vein marks show for less than two weeks, then dissolve.

OOD SYSTEM

WHEN IT HURTS TO SIT DOWN

Hemorrhoids: a vein problem

A special kind of varicose veins, piles or hemorrhoids start with stretched or sagging blood-vessel walls in the anal canal. Pregnancy brings on the ailment in thousands of women.

When pregnancy hemorrhoids are a first-time problem, doctors may favor treating them nonsurgically. If you've had hemorrhoids before and they're made really severe by pregnancy and delivery, the veins may be surgically removed in the hospital two or three days after you've had the baby.

Terms to remember in today's hemorrhoid treatment: rubber-band ligatures; cryosurgery; "closed," as against "open," hemorrhoidectomy. Words you'll hear from absolutely every doctor regarding treatment: warm baths. Regarding prevention: keep stools soft; use bran, bulk, fiber in diet.

PAINS IN THE NIGHT: A CASE HISTORY

Sleep-destroying cramps? Trouble's in your circulation

Susan K., twenty-nine years old, slim, and a rising young executive who is intensely involved in her career. "I think something terrible is happening," she told her physician; "night after night, I wake up with really violent leg cramps; I fling myself out of bed and stand on the leg that hurts and massage it until it relaxes. Next day, the leg is quite sore. I know people get arm pains when they are going to get heart attacks; what about leg pains?"

Susan's doctor, a woman in her fifties, said, "After a thorough physical, I find that, like many career women, you are in good health but less than fit.

"Those leg cramps at night in an otherwise healthy person almost always denote impaired or sluggish circulation. As a woman who has been through some career pressures myself, let me urge you in the strongest terms to put in at least fifteen minutes of vigorous exercise each day. Walking to your office can help —providing you go about it vigorously. As alternatives, you might use rope skipping, stair climbing, or work out on an exercise bike or treadmill. At your young age, it is time for you to get in shape and stay there."

Susan followed through, started out by walking the first six blocks to work, then catching the bus, now covers the thirty blocks from her apartment to her office on foot, works to improve her stride, outwalks other pedestrians. Leg cramps? Gone, within the first two weeks of the exertion.

Good blood on the move: that's basic to health—the find of Dr. William Harvey, born just four hundred years ago!

CIRCULATION ENEMIES:

Smoking

Cigarettes change your blood's abilities

What does cigarette smoking do to one's blood vessels? William B. Kannel, M.D., chief researcher on the famed Framingham Study in Massachusetts, gave this answer: "The evidence is beyond question: cigarette smoking is harmful. It predisposes one to heart attacks, to strokes at an early age, and to blood-vessel blockage in the legs."

- Smoking causes changes in blood; platelet cells get sticky, making blood over-clottable.
- Decreases blood's capacity for carrying oxygen to the heart muscle by producing carbon monoxide. Animal studies have produced evidence that extra carbon monoxide also damages blood-vessel linings, abetting clots and cholesterol plaques.
- Causes irritability of the heart, with risk of sudden death.
- Liberates adrenalin and noradrenalin, putting the heart under increased pressure. This speeds up heart rate, at the same time depriving the heart of oxygen and making blood clottable.

"The Pill"

Oral contraceptives hit blood vessels

Death rates from circulatory diseases are higher in oral contraceptive Pill-users than in nonusers. After almost a generation of oral-contraceptive use, facts on the health risks involved are becoming clearer. Analyzing death rates in twenty-one countries, London's Dr. Valerie Beral calculated risks of death for young women taking oral contraceptives, compared with similar women who were nonusers. For heart disease and high blood pressure, Pill-users' risk of death was five times that of nonusers; for cerebrovascular disease (hemorrhage or clots in the brain), users' risk was twice that of non-users; and for all cardiovascular disease, Pill-users' risks in this young (fifteen to forty-four years) age group were found to be three times those of non-Pill takers.

Two other British studies—one a forty-six-thousand-woman study by the Royal College of General Practitioners, the other

(Continued on page 254)

tips...

- Surgery: Doctors these days usually prepare you with low doses of an anticoagulant such as heparin, calculated not to cause unwanted bleeding but to protect you from deep-vein clots in your legs. "Bed rest" is out of style. Instead, chances are you'll be urged to move, exercise, get up and walk. Or do bed exercises directed by a hospital therapist. Before planned surgery, more women are "training" for speedier recovery with exercise programs.
- Travel: On an airplane, particularly a cross-continental or overseas flight, do exercises in your seat, in the aisle. Wiggle. Squirm. Get your feet elevated. Team up with a fellow passenger to swap turns using two-seat space for lie-on-back workouts; raise legs toward ceiling.
- Sitting: Don't cross legs. Don't keep knees sharply bent, but widen the angle between thighbone and shinbone. Avoid chair-seat pressure at the back

(Continued on page 247)



the casual looks you count on

Jackets and sweaters [illegible] and pants — 11 pages of sports clothes in soft fabrics, pale, pale colors. The easy looks you live in [illegible] easier than ever to find! Talk about softened-up sports-dressing, *far left:* a short-sleeved pullover, matching jacket, and dirndl — everything in crisp Swiss cotton. Jasper for John Leslie, about $240. Saks Fifth Avenue, Joseph Horn Co., Montaldo's, Higbee's, Jacobson's, Dayton's, Bon, Baer & Fuller; Frost Bros.... The balance of soft color is in the makeup—Chanel's Wood Rose lipstick, Vintage Rose nail enamel.

The kind of jacket that could become a standby, *left,* in a honey-colored basket weave, over new, narrowing, wrap-waist pants and a V-neck top—both in natural-colored raw silk. Betty Hanson & Co... Polyester/cotton jacket, about $130; top, about $80; pants, about $[illegible]. Late Feb.

[illegible]

[illegible]

[illegible]



the casual looks you count on

The jacket that's as soft as a sweater, *left*—the classic "Chanel" cardigan in beige-and-white ribbon-y knit, with a matching skirt and white crêpe blouse. Mario Forte for Rona. Suit, cotton/linen/rayon/polyester; polyester blouse. About $198. Altman's; Joseph Horne; Garfinckel's; Lillie Rubin-South & West; Jacobson's; Woolf Brothers; Sakowitz; Bullock's, Pasadena.

A lace jacket can be this casual, *right*—Bill Atkinson's brown cotton-lace jacket piped in suède, over a pale striped georgette shirt and rust wool crêpe pants. Jacket, about $130; rayon shirt, about $90; pants (Rochambeau fabric), about $116. Bergdorf Goodman; Hudson's; Swanson's on the Plaza; Stix, Baer & Fuller; Bullock's.

As big and roomy as a man's jacket, *far right*—and that's the whole idea. Cesarani's roll-sleeved cocoa-colored version (about $175), over a matching pullover (about $90) and ivory drawstring-waist pants (about $120)—all in tussah silk (A. S. Fiber). Joseph Horne; Davandt, Palm Beach; I. Magnin. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, George Newell. Photographed at The Cooper Union. Accessories, next to last page.





the casual looks you count on

If you're going to be in a sweater, *far left*—the sheer, stringy-knit off-white blouson to pull over its [illegible] Stanley Blacker for [illegible] [illegible] $80 [illegible] & Lothrop; Lillie Rubin-South & West; Bullock's.

Restaurant jacket-dressing, *center*—a fringed butterscotch plaid jacket over a nubby beige skirt and scallop-edged beige silk blouse. Eleanor Brenner jacket and skirt (rayon/silk) and blouse, about $250. Late Feb. Saks Fifth Avenue; Montaldo's; Lillie Rubin-South & West; The Union Hudson's; Jackson Graves; Balliet's; Frost Bros.

How an open-weave jacket can turn the look of a suit, *left:* pale grey silk/cotton knit over a white crêpe blouse ...soft, soft, soft! Abe Schrader by Joseph Gargiulo. Suit (Franetta fabric), polyester blouse; shawl (not shown), about $222. Saks Fifth Avenue; Gartinckel's; Montaldo's; Rich's; Halle's; Hudson's; L. S. Ayres; Stanley Korshak; Dayton's; Stix, Baer & Fuller; Frost Bros. Photographed at The Cooper Union. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, George Newell. Accessories, next to last page.

Mike Reinhardt



the casual looks you count on

Simpson's nar… grey Ultrasuede coat and skirt with printed grey crêpe blouse…one of the best travelers in any season. Coat, skirt (Ultrasuede Fabric by Springs Mills), polyester blouse (William Rose fabric), about $640. Saks Fifth Avenue; Nan Duskin; Woodward & Lothrop; Lillie Rubin-South & West; Jacobson's; L. S. Ayres; Stanley Korshak; Dayton's; Stix, Baer & Fuller; Balliet's; I. Magnin.



Trumpeted
[illegible]
jacket this year,
left center:
natural color, thin
fabric, the ease of
an oversized shirt
to slide over a
flower-printed
periwinkle-blue
[illegible]
skirt. By Robert
[illegible]
Suit
jacket, rayon-
cotton/polyester
(P. Cetera [illegible]
and Trevira
[illegible]
about $150
Nan Duskin;
of Ultrasuede
[illegible]
[illegible]
chamois-colored
jacket" over a
chamois-and-black
dotted crêpe dress.
Jacket (Ultrasuede
[illegible]
Mills), and polyester
dress with muffler,
[illegible]
Fifth Avenue; Ken
[illegible]
[illegible]
[illegible]



You can't get much softer than this kind of sweater-dressing. *left:* a nubby grey/green vertical-striped vest and horizontal-striped skirt, with a beige open-knit windowpane top. Kims by Kimberly, in polyester/rayon/silk, about $130. Bergdorf Goodman; Lillie Rubin-South & West; Marshall Field; Hovland-Swanson; Famous-Barr; Battelstein's; Robinson's/California; Liberty House, Hawaii. Hair, Suga at Bergdorf's; makeup, George Newell. Photographed at The Cooper Union, New York.

the casual looks you count on





Great-to-take-away, *top left* – Leslie Fay's soft beige knit collared pullover sweater and pants...and to curl up in anywhere! Trevira Polyester/flax about $48. Altman's, Montaldo's, Hudson's, Stix, Baer & Fuller; Bullock's.

The thin man tailored blazer you wear like a shirt, *top right* – Harvé Benard's cream-colored herringbone over its own dirndl – the classic "white suit." Cotton/Fortrel polyester jacket, about $90; skirt, about $48 (Fabrics). Bullock's; Filene's; Montaldo's; Lillie Rubin-South & West

It's a great year for chamois, *bottom left*— the shawl-collared jacket and narrowing pants, with a beige bouclé top. Bill Haire for Frederick Sport, jacket, about $298; pants, about $220; wool/nylon top, about $76. Bergdorf Goodman; Stanley Korshak; I. Magnin.

New "sweatering" to watch for, *bottom right:* pale, silky, open-knit. Off-white pullover and dirndl by Francesca for Damon Sport. Silk/nylon top and skirt, about $63. Mid-Feb., Saks Fifth Avenue; Halle's; Sanger-Harris. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, George Newell. Accessories, next to last page.

All photographed at The Cooper Union.

Mike Reinhardt

VOGUE PATTERNS

VOGUE PATTERN 9710

VOGUE PATTERN 9804

the casual looks you count on



among the best looks of the season—soft damask skirts and tops—to sew yourself. And once you have them made, you have a wonderful warm-weather base for dressing, day and night.

Short pullover and wrap skirt, *far left*—in a tiny-patterned silky, butterscotch damask. Top, Vogue Pattern 9710; skirt, Vogue Pattern 9804. Polyester crepe [illegible] at Maxine Fabrics, 417 Fifth Avenue, New York City, 10016.

Classic damask, *left*: patterned beige cotton wrap top and dirndl... the new, pulled-together way of dressing in separates. Top, Very Easy Vogue Pattern 7014; skirt, Very Easy Vogue Pattern 9929. Sewing Associates Fabric, Altman's, Eunice Farmer, St. Louis; Richard Brooks, Dallas; Sakowitz; Frederick & Nelson. Pattern details and [illegible] to last page. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, George Newell.

Mike Reinhardt

By Arthur Gold and Robert Fizdale



New show-off food:

Vegetables!

The lid is off! Vegetables, from asparagus tips to zucchini blossoms, from artichoke bottoms to beet tops, have taken center stage on American tables. Pale-green leeks and jade-green spinach, the mythic mushroom and the heraldic pumpkin—all are great beauties. Why not pay them the tribute that great beauties deserve? Present vegetables not only in their traditional role of supporting actor but spotlit in solitary splendor.

Eating vegetables, once a sober duty, has now become America's consuming passion. Yesterday's exotic creations, Turkish or French, Chinese or Italian, are today's eagerly consumed staples. And yesterday's child, threatened with no dessert when he wouldn't eat his spinach (overcooked and watery, no doubt), is today's gourmet, delighted to skip dessert as long as he's promised his *risotto verde con spinaci*—the leafy green of the spinach and the buttery mellowness of the rice bound together by melting threads of walnut-like Parmesan cheese.

Have you ever tried chopping fried orange slices, peel and all, into a turnip purée, as they do in Palermo? You will find the bitter orange rind rivaling the slightly sweet mashed turnips for the palate's attention.

Or thrown any or all leftover cooked vegetables into the food processor with yogurt and dill, to make a foolproof diet purée? Or served beets, instead of potatoes, *au gratin*? The results will surprise and delight you.

When was the last time you ate a *sformato*, that reassuring Italian vegetable soufflé that's not meant to rise?

Have you ever served a simple, perfectly roasted chicken embellished with three different purées: a thick applesauce heightened by applejack, mashed potatoes flecked with lemon rind, and celery root puréed with a sharp touch of mustard and cream?

Or chopped raw cauliflower in your food processor till it looks like rice, and then turned it into a non-starchy mock rice salad with the Spanish flavor of pimentos and olives?

Try them all (we tell you how)—you're in for a treat.

The vegetable horizon continues to broaden as venturesome and enthusiastic weight-conscious Americans, jogging where angels fear to tread, look for new ways of preparing these nonfattening vitamin-rich wonders. So jog along with us and try some of the world's more amusing and appetizing vegetable dishes, as well as some of America's old favorites.

Recipes begin on page 118.



the steam scheme

Steamed vegetables keep their flavor, juices, vitamins—better than boiled. Above: ceramic Yunnan Steamer from the Stone Silo Pottery, West Woodstock, Vermont. Fits over a 7- to 9-inch pot, holds up to 10 cups, goes straight from stove to table. You can, if you prefer, steam any of the to-be-boiled vegetables in F. and G.'s recipes in this issue.

MORE NEW TRICKS FOR VEGETABLES

- **Rub a cut piece of hot red pepper on corn on the cob—the pungent heat of the pepper will sensuously cover the blandness of the butter and corn like an exclamation point.**
- **Wrap spoonfuls of leftover cauliflower purée in frozen strudel or filo-pastry leaves. They can be baked into the most extraordinary hot cocktail tidbits.**
- **Cook dried mushrooms in Madeira and butter, then moisten with the juice of roast meat.**
- **Roll steamed potatoes in melted butter and finely chopped fresh mint.**

Susan Wood

MARY WELLS LAWRENCE

(Continued from page 205)

There's a little more to it than that. This, after all, is the lady . . . who brought us candy-colored airplanes by Braniff with stewardesses in Pucci uniforms . . . who told us that, no matter what shapes our stomachs were in, if our heads were screwed on right, Alka-Seltzer was A Must in our medicine cabinets. The funny idea, the daring, impudent, witty idea—the brilliant idea that "leaves people feeling just the tiniest bit nervous that if they don't have what you're advertising, they might have second best": Mary Lawrence rarely has difficulty coming up with an idea, when she wants it. Which is—always—the very last thing. That, for her, is key: First the problem, then the solution.

"When a client comes to us with a product, he is, in effect, giving us a problem to be solved. And before you can even think about solving a problem, you have got to be able to define it. What is it? Why is it? We do a fantastic amount of research: we go with every new assignment—and we constantly refresh old ones—by looking at things in the coldest possible light, looking at every ad that's been done for the product over a period of ten years. And until we have found out exactly what that problem is, we really do not have an idea in our heads. Some of the biggest advertising mistakes are people who imagine they know what the prcblem is, or they're not even thinking about it; they're just coming up with that brilliant idea and trying to force the problem to fit it. I'm not saying you can't get a spectacular commercial that way; wit and humor are great attention-getters. But there has got to be a valid reason, or you find yourself entertaining everybody and selling nothing to anybody. We have always totally, brutally refused to do that."

The Braniff account was notable for several reasons: it introduced Mary Wells to Harding Lawrence; it introduced the concept of fun to flying; and it put both Wells, Rich, Greene and Braniff airlines on the map. But in 1966, Braniff had A Problem. Here was this airline that had never had jets before, and suddenly it was going to have a vast fleet of jets, covering vast territories, with the potential of carrying vast loads of people to those territories. And none of these people knew that an airline called Braniff (Bamph? Brimph? Braffin?) existed. . . .

Enter Mary Wells. No time here for subtlety and charm. With all that expensive new equipment, a fortune stood to be lost if, overnight, Braniff couldn't be made to seem clearly, conspicuously different from its competition—more desirable than its competition. So . . . "We did a quick study and what we discovered was that everything connected with flying was: Grey. The planes, the terminals—it all looked like the army. And the girls dressed like the pilots —I suppose they felt people would think that if the pilot had a heart attack, the girls could fly the plane."

The solution, obviously, was color—obvious color, bright and bold; no sweet stripes or pretty polka dots. Just impact. "When I presented it to Harding—I had an enormous board with drawings of seven planes in seven colors, on a field with other planes. Grey planes. There was *no* conversation. He just looked, and the first thing he

(Continued on page 244)



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POETS AND PEACE

(Continued from page 193)

He may have—but what I find interesting is that he has acquired a tuxedo and not another pair of blue jeans. This tuxedo is for evenings—in the daytime, Allen now wears a suit, a tie. I have the feeling this transformation reflects a hidden change within the country. The United States is coming of age, it is becoming serious.

How has the Soviet Union evolved in recent years?

Voznesensky: Today, Russia is changing. I love changes! I love dusk, I love the early fall. In moments of transition, I often find it easiest to write poetry. I consider fashion an excellent outward sign of inner change. Since we are talking about clothes, my own wardrobe has evolved—fewer sweaters, more elegant jackets from Valentino. In Moscow today, these clothes blend beautifully with everyone else's. Moscow has become a European city.

In Moscow, attention to fashion is exacerbated by the fact that for a long time there were loud objections to some aspect or other of clothes worn by the young. Hoodlums hounded people in narrow pants. As the fashion changed, they went after bell-bottoms—they used knives to slit them on the legs of young people in the streets. They were known to give forcible haircuts. The youth of Moscow held on and triumphed. Today, such persecution has stopped. As a result of these pressures and of the fact that elegant clothes are not easy to procure, Moscow is more clothes-conscious than any other city I know. There, when one acquires something beautiful to wear, the esthetic excitement is intense, it is almost like acquiring a new piece of art.

Yet, in the Soviet Union, the word "fashionable" still has a derogatory connotation. Take the Taganka theater, Russia's best, where [Yuri] Lyubimov upholds Meyerhold's innovative approach to the stage. The theater was long under attack, it was labeled fashionable—until one day, overnight, it became a classic institution like the Comédie Française. It is now a huge success in Paris. I hear that Lyubimov is due in San Francisco soon.

Is the love of costume a Russian trait?

Voznesensky: Yes, I am sure of it. For us, costume is both tradition and revolution. After all, the Russian Revolution was heralded by Mayakovsky's yellow shirt, the one he wore just before the Revolution to shock the bourgeoisie. The movie *Doctor Zhivago* launched a worldwide craze for sheepskin coats. The Russians have always had a taste for bold designs and colors. Matisse was appreciated by the Moscow art collectors before he was recognized in France. The most exhilarating thing I have seen on this visit was the show of Matisse's *papiers coupés* in Washington, DC.

Speaking of changes, the significant ones often remain hidden for a long time. Let me tell you a story—it's about ecology. Man is endangering Nature, yet Nature has a way of asserting herself in surprising ways. In the far reaches of Crimea, on a high plateau where the winters are fierce, a new breed of mustang was recently discovered. It appears that during the last war certain horses—German, Romanian, and Russian horses—had deserted the battlefield. They had fled the carnage and taken refuge in the wilderness. They interbred; and a new kind of horse emerged—tough, with big teeth, quite short so as to be able to hide in the brush, rather plain-looking, though some white Crimean mustangs are quite handsome.

Out of the clanging and horror of war, out of death, a new animal species was born. These mustangs made me think of poets: they are indestructible. Machines are devised to replace horses, yet, as if in answer, Nature creates a new kind of horse! What's more, today these Crimean mustangs have a way of luring horses away from neighboring *kolhozy* (collective farms). They whinny, they call out—and the best mares and stallions from the State farms obey their call and escape to freedom. Imagine this happening today, in a world of highways and machines! While men fought each other, the horses made a survival pact among themselves.

In my new book, *Nostalgia for the Present,* I have a poem on this subject. I was thinking of Russia's young poets when I wrote "Mustangs," especially of one, my friend Alexander Tkachenko—his, too, is a story of changes. He is about thirty. His biography is fascinating. He was an outstanding soccer player, who played in national championship games on the Dynamo team. One day, he suffered a spinal injury. Eventually, through sheer willpower, he was cured. He went on to become a physicist. Now, he is one of our best poets. He is influenced by Mandelstam—but above all he has his own voice. It was with Tkachenko that I went to Crimea to investigate the wild horses. I am now putting together an anthology of young poets; new mustangs must be helped by tough battlehorses like me.

What are you working on at present?

Voznesensky: I am writing the libretto for a rock opera that will go into rehearsal in Moscow as soon as I return. It is a blend of rock and roll and old Slavonic music. The opera is set in San Francisco—it is based on that romantic legend, the story of Rezanov, the Russian naval officer, and of his Spanish love, the daughter of the Presidio's commandant, Conchita. The opera will be performed by candlelight. It is called *Perchance,* after the name of Rezanov's ship.

Going back to recent changes within the U.S.S.R., I would say that the most noticeable one is musical. Today, there is a rock group in every small town; modern music once forbidden is heard everywhere. The musical landscape of the country has been transformed. Would you believe that there are more than fifteen thousand rock groups in Moscow alone!

What is your feeling about the growing concern in the West for human rights?

Voznesensky: We must all work for human rights, each in our own way. I do not engage in rhetoric on the subject; but I feel that I have worked for human rights always, through my poems. Everywhere the individual must be protected. The most spectacular of all changes today is the fact that the world is getting more intimate. I believe in détente. We are all coming closer together. We are all interlinked. At the same time, people are becoming more many-sided—look at you, I see you as a Parisian, a Russian, and as an American, all at the same time.

I now find that I can write poems when I am abroad—once, I thought I could work only in Russia. Everywhere I go, I meet friends. The death of Robert Lowell has affected me as much as if he had been a Russian poet. The world is becoming a smaller place to live in. We must make it friendlier and more beautiful. ▽

MARY WELLS LAWRENCE

(Continued from page 243)

did—he *laughed.* And he said, 'okay, we'll do that.' " And they did. And the rest, as they say, is history.

Mary Lawrence has been called one of the most powerful women in the country. When she claims not to see herself this way, you tend to believe her. For one thing, she is not so disingenuous as to deny that a business whose purpose is to persuade people to buy—whether it's a ticket on this airline as against that airline or this political candidate as opposed to that one—is in a position of great influence. And she is extremely careful about how her agency uses that influence—there are products that Wells, Rich, Greene will not advertise because she feels they should not be advertised. She is the ultimate decision-maker here, all along the line. The point is, when she is being Mary Lawrence, businesswoman, she doesn't separate herself out from the business. When she talks about the agency, it's invariably "We," not "I" (of course, "We" is pretty powerful).

The single instance of power that Mary Lawrence is willing to attribute to "I" is a symbolic one: "If there's anything 'important' about me, it's that at this particular time women are evolving as people who have a greater choice about their lives, and the good fortune I've had in mine is a rather hopeful symbol in that context. I'm not talking about the militant feminists—I don't think there are too many American women striving to be Betty Friedan, although I imagine she's an interesting woman to be. But whenever I speak, anywhere in the country, the women I run into—college students or women executives at oil companies—these women seem to see in my life a combination of things that is possible to envision for themsleves. That is, I seem to have a man's kind of success and a man's kind of stimulation. Plus a very happy marriage. Plus children I love and who love me back. Plus I am a fairly attractive woman—I haven't lost those things the Other Side is always warning about: I am not unfeminine, unsoft, unwarm.

"Most women want this combination—why wouldn't they? But I think that to *want* it with the idea that it's possible—that it's going to happen to them in their own lifetime—strikes me as being very much an American concept. . . . And I will tell you one more thing: I think anything one wants, one can have. Absolutely—presuming you're born in a capitalist society, preferably the United States; that you're in good health; that you're reasonably intelligent; and that you keep your goal in sight at all times. You cannot miss." ▽

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PHILIP JOHNSON

(Continued from page 199)

than Chartres Cathedral, and higher, and wider. It's a star-shaped building, and every bit of it is glass. It's perfectly enormous and, except for the basic star shape, everything about it is arbitrary and delicious. Everything about it is awesome, too. Take the doors. They're eighty feet high and twelve feet wide, and they come swinging wide open. And why do they come swinging wide open? So that Dr. Schuller can speak to the congregation. The congregation is outside in its parked cars. That surprised me at first, but Dr. Schuller told me that sitting in a car was the most important daily experience for every Angeleno and that it would be quite wrong to separate religion from life.

"Also, of course, the opening of those doors will look great on TV. Dr. Schuller began his career as a drive-in preacher and he knows exactly what he's doing. But, from our point of view, the fascination of the job is that we can realize the building *as sculpture* to a degree and on a scale that we've never achieved elsewhere. As it's all crystal, inside and out, it's more like being inside a diamond than being inside an ordinary building. This building is so complex that even I can't describe it. The roof shapes go this way, and that way, and that other way, and then another way altogether. It's the same with the walls. It's as if there were many different roofs and every one of them touched a different plane whenever it came into contact with a wall."

Philip Johnson is the first to point out that he is by no means alone in breaking out of the glass box. "I watch what the smarty kids are up to," he says delightedly. Nothing gives him greater pleasure than to discuss such colleagues as Robert Venturi; Robert Stern; Peter Eisenman; Hardy, Holtzmann, and Pfeiffer; the English architect James Stirling; Frank Gehry in California; and Charles Jencks, the American historian and critic who is now based in London. But the proof of Johnson's own early involvement is written in the sky above more than one American city. In Houston and in Minneapolis, in particular, a totally new kind of silhouette can be traced to the team of Johnson/Burgee.

On the edge of Houston, the slant-topped twin towers of Pennzoil Place are separated by a tantalizing ten-foot-wide slit that appears and disappears as the visitor drives around the city on the freeway. The choreography of those two towers is something new in architecture. (Reputedly, like many of Johnson/Burgee's brighter ideas, it was sketched on the back of envelopes in an airplane, with a dry Martini—or conceivably more than one—to help it along.) As for the IDS Building in Minneapolis, it roofs over a whole city square with soaring transparent prisms and rings it round with multileveled shops, offices, public spaces, and escalators set out in the open.

Achievements such as these reverse the priorities of architecture in a way that has never quite been attempted before. Words like "inside" and "outside" cease to have any meaning. "A building" for thousands of years meant a unified ark; but Johnson made it possible for one-half of a building to dance with the other half until the observer gets quite dizzy.

Yet this same Johnson has never stopped proclaiming the importance of history. "Architects don't just 'create.' There always has to be a memory of something that has been done already," he said. "You cannot not know history" was what Johnson wrote as a motto on the wall when he was teaching at Yale in the early 1950's. It annoyed both students and faculty. But the post-modern word for post-modern architecture is "allusive"; and "allusive" means "free to borrow, to remember, to call back from the past, and to echo."

An allusive architecture is what everyone is after suddenly. Philip Johnson differs from most architects in that, when he gets a whole new set of ideas, he can afford to be his own first client. Right now, Johnson is thinking of building a new house for himself on a patch of land adjacent to his property in New Canaan. He has in mind a very small house with just one room—fourteen feet across, twenty-eight feet high—derived primarily from a Scottish baronial castle, with a circular staircase running up the outside of it. Shelflike spaces off this one main room will accommodate a kitchen, a library, and a bedroom.

> "Everyone dreams of a two-story living room now"

The new house will be heated by solar energy. "The Glass House costs $1000 a month to heat, which no longer makes any sense. Ecology and conservation and pollution and all those other things are against it. You can't help going along with the Zeitgeist. Besides, we now have quite a different feeling for space. What I did in the Glass House was to follow the Miesian or Schinkelesque ideal of proportion. The room was a low rectangle: ten feet high, twenty feet long. But now, all of a sudden, and for no reason that I can think of, our sense of proportion has taken a violent switch. It's in the air. You can't avoid it. The two-story living room is what everyone dreams of today. I've never done a room like this new one before. In fact, I doubt if anyone has, except maybe in the Sainte-Chapelle in Paris. I'm not going to have much glass, either. Instead of 100 percent glass on the outside, I'll have maybe 15 percent glass. Quite small windows, in fact, except on the south side, where for ecological reasons there is one big one. The heating will be taken care of by solar panels that you won't even see.

"Color is important in this new house. The outside will be a dark garnet red, like the one that was often used in houses and barns in Connecticut in the seventeenth century. It also will remind me of tall fortress rooms in Scotland. We can't have white walls inside because they are so recessive, so we're trying something quite new. We're taking Polaroid photographs of our flower garden. Then we're going to give the photographs to Andy Warhol, who will make a sketch from them. Then we shall work out repeats; and, in no time at all, we'll have a brand-new wallpaper by Andy Warhol. I don't know what the colors will be—though I'm afraid that "pastel" may be the word for them—but the paper will have a linear pattern on it to establish the plane. The floor will be made of charcoal ceramic tiles for practicality. This will be a do-it-yourself house. On the walls, prints and small pictures. An enormous table. Some Italian chairs. I believe in the peasant idea that the table is the place where you meet people. I also believe in cuddling. Cuddling went out with the International style; people didn't sit close to one another. But now, we have the conversation pit; and cuddling is back again.

"Another thing we're doing is the Studio Theater in the Kennedy Center in Washington, DC. It's quite a small theater, up above the Eisenhower Theater, and it was left unfinished when the money ran out. But now the Japanese government has given Roger Stevens $3 million to get the Studio Theater finished. The question was: How to make a little ado with that amount of money? But we've done the model, and we're doing the working drawings now, and we're working once again with Cyril Harris, the acoustician who redid the Avery Fisher Hall at Lincoln Center with us. Harris likes to have all sorts of crazy angles for the sake of the sound; and he likes wood for the same reason. I don't like wood, but I'm trying to get a new kind of intimate effect without using the classic red that people expect in theaters. In fact, we're using the opposite of primary colors. The chairs are cerise, the walls are mauve."

Anyone who looks to Philip Johnson for an indication of the new American style will have to do a lot of traveling. Johnson has in mind a skyscraper in Houston, a shopping center in Dallas, another skyscraper in San Francisco, an airport in Israel, and a whole street to do over in the ancient city of Isfahan in Iran. But the project that will affect every New Yorker, in a varying degree, is the big new building for AT&T that will be going up on Madison Avenue at Fifty-fifth Street.

"We're having a marvelous time with that. Since space is so short on Madison Avenue, there'll be no ground floor at all. There won't even be a big lobby. There'll be a little lobby with elevators going up to the real lobby that's way up in the air. The result is that we can have a hypostyle hall on Madison Avenue, with columns like an Egyptian temple's. As you walk along, the columns get out of line and then into line again, and everywhere you look you're in a long hall of some kind. The bigger the columns and the closer together they are, the more amazing the concept will be. And these columns are enormous. It's the exact opposite of a 'modern' building like the Citicorp, which is a structural show-off. Our columns have a very complex rhythm to them, which is not 'modern' at all. The building will be made of granite, about six hundred feet high, very tall and thin, and at the top is a broken pediment of the kind you might see on a late Baroque church. The roof will be made of copper. So you must imagine, first and foremost, a classical building, very classical, with arches eighty feet high. It will cost a bit of money, of course. Individualization is not cheap."

So that's the news. Architectural history has taken a turn so sharp that it isn't in any of the manuals of navigation. Philip Johnson at seventy-one is the last man in the world to repeat himself; and we can be quite sure that if there is such a thing as a new style in American architecture he will have had a big hand in it. ▽

BLOOD SYSTEM

(Continued from page 229)

of your knees—it squeezes the big, important femoral artery.

Massage for circulation? No. Exercise instead, said Irvine Page, M.D., director emeritus of Cleveland Clinic's Research Division, blood-pressure authority, medical writer, and author. "Now, hear this: you cannot be massaged into a healthy circulation. You really must do it all yourself. Exercise vigorously and faithfully."

Long-distance runners, women and men, have exceptionally good blood-cholesterol conditions, reported Peter D. Wood, M.D., of the Stanford Heart Disease Prevention Program. Compared with otherwise matched nonrunners, the runners had higher HDL-cholesterol levels (the protective lipoprotein that should be kept at high levels), lower LDL, or low-density lipoproteins, and blood-triglyceride levels only 50 percent those of nonrunners.

If you choose not to run: Running for circulatory fitness is very big these days (though big-city people have always done a little—to catch buses and subways, to dodge traffic). But for many women, outdoor running isn't feasible or practical. This from Mildred Cooper, author with husband Kenneth H. Cooper, M.D., M.P.H., *Aerobics for Women* (Bantam Books):

"Confined to the house? Do an indoor exercise like stationary running, stair climbing, or rope skipping. Work from nine to five? Walk part or all of the way to or from your office. Got babies to keep an eye on? Take 'em along. One mother we know straps her thirty-five-pound toddler on the extra seat over the rear wheel of her bicycle. Don't like that sweaty feeling when you exercise? Swim."

And Evalyn Gendel, M.D., consultant on maternal and child health in San Francisco, suggests: "If you stay at home, consider installing a ballet barre—great for working out while you're waiting between laundry cycles!"

If you have high blood pressure: Limiting salt in your diet is the single most important element in high blood-pressure treatment, according to James C. Hunt, M.D. of the Mayo Clinic in Rochester, Minnesota. Reasonable control of salt in food, plus some diuretic medication, will handle high blood pressure in three-quarters of patients, said Dr. Hunt. You don't have to be rigidly restricted; his plan allows patients to lead normal lives, to eat in restaurants, to share family meals. The plan: a sodium-exchange list like those for carbohydrates used by diabetics. The daily sodium allowance is equivalent to about a teaspoonful of table salt. Most Americans, regrettably, use four or five times that amount.

All in the family: If your parents have it, your chances of developing high blood pressure are greatly increased. So said Henry Lynch, M.D., Creighton University School of Medicine, Omaha, Nebraska. The familial tendency probably is carried by more than one gene. Should high blood pressure run in your family, the more reason for special, alert, preventive care, utter obedience to treatment orders once the condition appears.

Eat for blood vessels' sake: Americans are said to derive almost half their calories from fats, as against carbohydrates and protein. High-fat diets threaten blood vessels with fatty deposits. The American Heart Association says fats should amount to only 30 to 35 percent of one's daily calories.

What's "normal"? United States physicians generally consider any blood-cholesterol score up to 250 milligrams per milliliter of serum as "within the normal range." But Robert W. Wissler, Ph.D., M.D., of University of Chicago's Donald N. Pritzker School of Medicine thinks that upper level is too high. "Ninety percent of the world's population have serum-cholesterol levels around 150 or lower, and virtually never die of coronary occlusion," he said. Moreover, added Dr. Wissler, patients with levels of 300 to 400 almost always develop angina or total blockage of one or more coronary vessels.

How much cholesterol in food? Your total daily intake of cholesterol in food should be less than 300 milligrams per day, said Robert I. Levy, M.D., director of research at the National Heart, Lung, and Blood Institute. Unfortunately, the average American intake is between 500 milligrams and one gram. Dr. Levy suggests that one's only cholesterol source be meat. (More about diet and circulation on page 158.)

DISMANTLING DEEP-VEIN CLOTS

Thrombophlebitis—clots in deep leg veins, which are painful, and dangerous should clots break free—gets treated with such anticoagulants as heparin and Coumadin to keep blood fluid, keep clots from building up. Clot-dissolving enzymes streptokinase and urokinase help in early stages. What happens when a pulmonary embolism—a clot headed for the lungs—really is at hand? Said Edward C. Emerson, M.D., "Sometimes a small pulmonary embolism, not a life-threatening one, gives a warning. When a small clot hits the lung, symptoms could include shortness of breath, cough, chest pain. A doctor's examination reveals changes in heartbeat and sound. Then it's possible to tie off the vena cava, the big return vein. Also, the surgeon may place a screen inside this vein to catch any clot on its way toward the lung.

"Remember, also, that one can have a superficial phlebitis—a clot in a surface vein. It is not dangerous, but it is painful, red, and hot. This phlebitis is routinely treated by applying heat and keeping the leg elevated."

AMERICA GETS THE MESSAGE: STROKES DECREASE

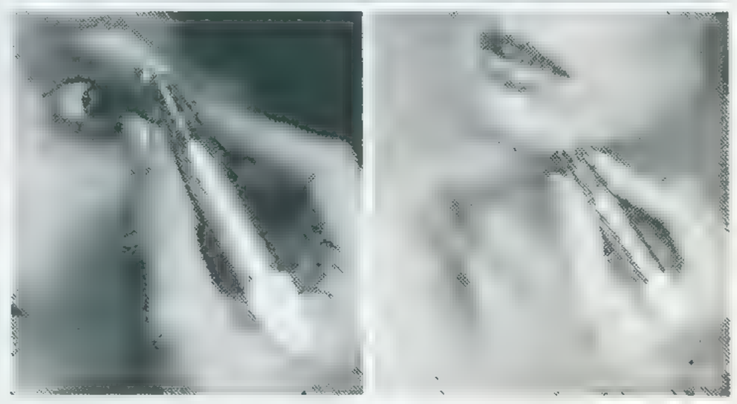
Today, more and more people know about high blood pressure, more of them are getting blood-pressure checks, more physicians are successfully treating high blood-pressure patients. Especially cheered by such progress is the senior medical consultant of the National Heart, Lung, and Blood Institute's National High Blood Pressure Education Program, Marvin Moser, M.D., of White Plains, New York, because the important factor is awareness, both by the public and by their physicians.

"Just five or ten years ago, if you surveyed a thousand people, about one hundred fifty of them would have high blood pressure, and half of those wouldn't even know it," said Dr. Moser. But, according to two recent surveys, today, only 10 to 15 percent of the people found to have high blood pressure have not been aware of it.

"Even more encouraging," Dr. Moser said: "Ten years ago, only 15 to 20 percent of patients were being effectively treated. By 1973-74, this improved, and about 30

(Continued on page 248)





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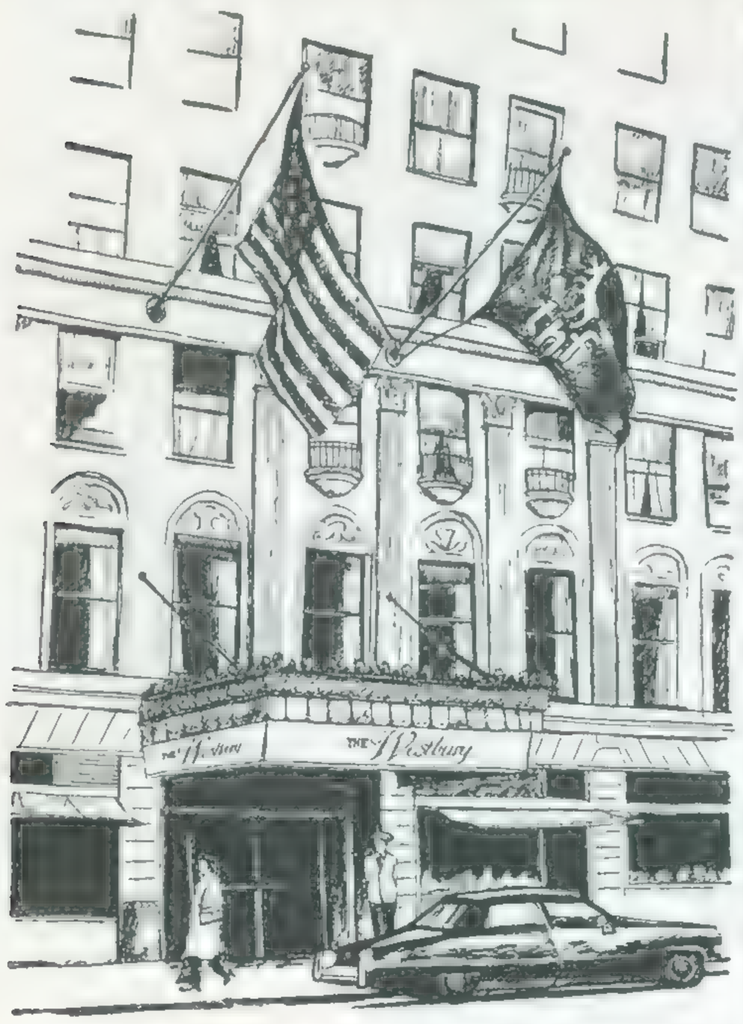
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BEAUTY THAT'S GOOD

(Continued from page 222)

Another scientific bonus, Mr. Gubernick mentions is collagen—a penetrating compound used in several Estée Lauder products and the basic structural protein in the skin. This material holds great promise for the future—by providing the matrix for increased water retention and improved skin elasticity, thereby smoothing dry wrinkles.

Dr. John A. Cella, Elizabeth Arden's vice president of research and development, is also a great believer in putting science to work on century-tested ingredients such as avocado, palm kernel, coconut or mineral oils—all of which can be found in Elizabeth Arden products. "Mineral oil, for instance," he says, "does a lot of nice things. If you put it into a formula with the right ingredients in the right proportions it can cleanse and is not a bad moisturizer. And it won't leave your skin feeling oily and greasy. Or take coloring. By properly orchestrating the ingredients, we can get just about any kind of esthetic effect you want and, at the same time, give you something that is good for your skin. It is frequently a matter of blending," Dr. Cella adds. "We may blend one time-tested ingredient with one that is less well known in order to have both perform better."

One example of a double process is moisturizing—putting a delicate coating on the skin to lessen evaporation, and also using substances that absorb moisture from the air. As Dr. Frank Buchwalter, vice president, research and development of Max Factor, puts it, "The moisture-keeping ingredients include mineral oil, petroleum jelly, silicone fluid, and assorted vegetable oils. Moisture-grabbing ones are lanolin or lanolin derivatives, glycerin, lactic acid, and sodium PCA."

"The skin has an equilibrium factor," Dr. Buchwalter says. "There's an ideal level of moisture for the skin. If you take a long bath, you'll notice that the skin on your fingers puckers up. That is a sign of excessive hydration. If, on the other hand, you visit an arid area like the desert, or travel continuously in an airplane the way airline hostesses have to, or simply live in an overheated apartment, you probably suffer from dry skin. If you look at dry skin through a microscope, you will see the outer layer starting to fluff off where the natural cementing liquid evaporates into the dry air. Moisturizers prevent this from happening. And that is why our products are so carefully moisturized."

One point that Dr. Maurice Siegel, vice president and director of research of Fabergé, would like to get across is this: The fact that something is natural does not necessarily mean that it is good for you. And if it is synthetic, that does not automatically make it bad. Many natural substances can irritate the skin or cause allergic reactions, and the same goes for a good many synthetic substances. So the important thing is simply to screen out the troublesome ones whether they are natural or synthetic—which, of course, we do."

Summing it up, a well-known independent authority, Dr. William P. Jordan of the Medical College of Virginia, has this to say: "The major cosmetic manufacturers in this country actually try to have zero defects. I have found this basically in all the people I have dealt with. There are sometimes problems with some of the smaller companies that don't have the research facilities. But big companies have very reputable data to support their safety. In fact, there's a lot of overkill, of over-testing. But it is obviously all to the good." ▽

NOTE: This list gives you some idea of the kinds of good ingredients found in some cosmetics and treatments: natural honey, Revlon's Dry Skin Relief Moisture Lotion; wheat germ oil, Germaine Monteil's Acti-Vita Cream; witch hazel, Neutrogena's Acne-Drying Gel; camomile, Orlane's Lauria (eye makeup remover); oat flour, Estée Lauder's Shine Control Lotion; soy oil and corn oil, Chanel's Creme No. 1; apricot kernel oil, Fabergé's Babe Liquid Makeup; silk, Helena Rubinstein's Silk Fashion Moisturizing Powder; PABA, Clinique's Sun Block; corn flour, Christian Dior's Hydra-Dior Lait Demaquillant skin cleanser for dry/sensitive skin; grape-seed oil, L'Oreal's Lip Accents; glycerin, Neutrogena Soap; avocado oil, Borghese's Super-Rich Body Lotion; lecithin, Max Factor's Pure Magic Super Clear Makeup; lanolin, Frances Denney Mild Skin Lotion.

BLOOD SYSTEM

(Continued from page 247)

percent were effectively treated. But today, about 60 percent of patients are being treated effectively and are keeping their blood pressure at normal levels.

"More proof of progress is that deaths from strokes have fallen more than 30 percent within the past twelve years; and this in the critical age group between forty-five and seventy-five years where death is more tragic and untimely. Over three-quarters of strokes are related to, if not caused by, high blood pressure. Now, with still more improvements in treatment, I believe over half of these strokes can be prevented.

"Note that, in very recent years, deaths from heart disease have also decreased. We seem to have America's epidemic of circulatory diseases on the retreat."

TO READ AND USE:

"E" Is for Exercise and *How You Can Help Your Doctor Treat Your High Blood Pressure*. Leaflets available free from your local Heart Association.

What You Need To Know About Food and Cooking for Health by Lawrence E. Lamb, M.D. (Viking Press). A big cookbook and guide to low-cholesterol cookery. Charts tell calories, fat, carbohydrate, cholesterol in common food servings.

The Joy of Running by Thaddeus Kostrubala, M.D. (Lippincott, paperback and hardcover). Why to run, with directions, charts of pulse rates, cardiac outputs.

The American Heart Association Cookbook, Ruthe Eshleman and Mary Winston (McKay, hardcover or spiralbound and paperback, Ballantine). Useful fat-cholesterol charts, good recipes for heart-sparing.

Aerobics for Women by Mildred and Kenneth H. Cooper, M.D., M.P.H. (Bantam Books). Exercise programs for women of all ages.

The Living Heart by Michael DeBakey, M.D., and Antonio Gotto, M.D. (McKay). Specialists write about the all-important pump that runs your circulation. ▽

ACCESSORY DETAILS

Pages 168-169: Belt and scarf by Geoffrey Beene (sold with turnout). Earrings, Karen Gerstl. At Grove Gallery, NY. Cuff by Andrew Hatfield for Kruger Gallery. **Page 172:** Calvin Klein sash at neck, at Bloomingdale's; Lou Lattimore; Joseph Magnin. Shoes by Calvin Klein. Saks Fifth Avenue; Lesa West, New Orleans; I. Magnin. **Page 173:** Bonwillum Designs hair comb. **Page 176:** *Left:* Riviera hair combs. Pierre Cardin shoes. . . . *Right:* Julianelli sandals. **Page 177:** Hanes pantie stockings. Macy's. **Page 180:** Calvin Klein's Belgian linen flax coat (Hamilton Adams), about $160; and grey wool/polyester flannel pants (Kenneth Berman), about $86. Altman's; Nan Duskin. Coat only, Marshall Field. Earrings, Ted Muehling, at Artwear. **Page 181:** Earrings by Judy Booth. Ted Muehling cuffs at Artwear. Round-The-Clock pantie stockings. At Altman's. Halston for Garolini shoes. At Montaldo's. **Page 185:** Julianelli sandals. At Lord & Taylor; Bullock's Wilshire. **Page 186:** All jewelry, Ted Muehling at Artwear. Both pair of sandals, Calvin Klein. Round-The-Clock pantie stockings. **Page 187:** All jewelry, Ted Muehling at Artwear. Sandals, Oscar de la Renta for Pankin International. Pantie stockings, Round-The-Clock. **Page 188:** *Left:* Black nylon ascetate tunic, $75. Black Qiana pant, $55. Harriet Selwyn's Fragments. Late March, Lord & Taylor; Joseph Horne; John Baldwin; Stix, Baer & Fuller; Neusteters; Bullock's. Danskin leotard, worn under tunic. Bloomingdale's; The Broadway. March, Rich's. Lariat necklace, Camelia Jewelry. Bloomingdale's Cul-de-Sac; Matthew's, Beverly Hills. Geoffrey Beene shoes. . . . *Center:* Calvin Klein dark taupe silk charmeuse dress (Y. Nishida), $230. Late Feb., Lord & Taylor; Saks-Jandel; Rich's; Stix, Baer & Fuller; May D&F; I. Magnin; Meier & Frank; Eaton's. Hair ornament, Bonwillum Designs. M&J Savitt earrings. Bloomingdale's Cul-de-Sac; Mayor's, Miami. Sandals by Charles Jourdan. Bloomingdale's; Neiman-Marcus. . . . *Right:* Donna Karan and Louis Dell'Olio for Anne Klein & Co. clay top, $70; and tobacco pant, $124; Polyester georgette (Carjer). Elizabeth Arden Salons; Joseph Horne; John Baldwin; Hudson's; May D&F; Bullock's. Cashmere shawl by Yves Saint Laurent. Bonwit Teller. Earrings, Marsha Breslow for A&M Breslow. Saks Fifth Avenue. Shell pendant by Angela Valerio for Heaven. At Henri Bendel; Ultimo. **Page 189:** *Left:* Basile black silk dress (Gartex di Garavaglia), $220. Bergdorf Goodman; Nan Duskin; Garfinckel's; Frost Bros.; Liberty House, Hawaii. M&J Savitt earrings. Bag by Rafael Sanchez. Calvin Klein sandals. . . . *Right:* Julio's silk crêpe de Chine double coats in blue and green stripes and multicolor circles on turquoise, each $350. White silk crêpe de Chine pants, $270. (Cugnasca; sashes only, Corisia/Pomezia). Lord & Taylor; Balliet's; Loretta Blum; Sakowitz; I. Magnin. Sandals by Calvin Klein. Hair, Harry King. Makeup, Way Bandy. **All prices approximate. Page 190:** *Left:* Kasper for Joan Leslie's polyester satin turnout, about $150. Lord & Taylor; Montaldo's; Higbee's; Jacobson's; Dayton's; Stix, Baer & Fuller; Sakowitz; Bullock's Wilshire; Meier & Frank. Mary McFadden belt. Sandals, Xavier Danaud. . . . *Center:* Bill Kaiserman for Rafael linen/silk/acrylic body suit, about $145; and sweater, about $165. March, Saks Fifth Avenue; Maison Blanche; Lou Lattimore; I. Magnin. Earrings, Patricia Von Musulin. Bag by Jane, Bloomingdale's Cul-de-Sac. Charles Jourdan sandals. **Page 191:** *Left:* Stephen Burrows for Pat Tennant rayon matte jersey dress (Jasco), about $230. March, Henri Bendel; Gazebo, Narberth, PA; Chuck Jones and Jack Parker, Palm Beach; Claire Pearone; Country Club Fashions. Earrings, M&J Savitt. Bangle, Theodore Galeza, Pittsburgh. Rafael Sanchez brass bag, Bergdorf Goodman. Sandals, Calvin Klein. . . . *Center:* Stephen Burrows for Pat Tennant rayon matte jersey turnout (Jasco fabric), about $220. March, Henri Bendel; L. H. Rogers, Salem, MA; Claire Pearone; Lou Lattimore; Sakowitz; Lion's Eye Townhouse, Fort Worth; Giorgio. M&J Savitt earrings. Bangles, Ted Muehling at Artwear. Geoffrey Beene sandals. . . . *Right:* Giorgio Sant'Angelo's corselet body suit of nylon/Antron/Lycra and nylon/rayon skirt (Associated Lace), about $780. Elizabeth Arden Salons; Nan Duskin; Saks-Jandel; Lillie Rubin-South & West; Jordan Marsh, Florida; Higbee's; Jacobson's; Stanley Korshak; Giorgio. Earrings, Cathy and Marsha for Catherine Stein. Calvin Klein sandals. Hair, Harry King; makeup, Way Bandy. **Page 208:** Hair comb by Ted Muehling at Artwear. **Page 209:** Earrings by Richard Charles Glassen. At Lord & Taylor. Cuff and triangle belt by Cara Croninger for Heaven. Both at Henri Bendel; Ultimo; Featherstone, Dallas. Crystal belt by Richard Charles Glassen. At Bonwit Teller; May Co., Cleveland. Pantie stockings by Trimfit. Geoffrey Beene sandals. At Saks Fifth Avenue, NY; Neiman-Marcus. Car, courtesy of Ron Popeil. **Page 210:** Earrings and cuff, Mary McFadden Jewels. Bonwit Teller; Bellissimo, Toledo, OH. **Page 212:** Calvin Klein belt. At Bloomingdale's; Lou Lattimore; Joseph Magnin. Cuff by Terrafirma. At Bergdorf Goodman. **Page 214:** Mary McFadden Jewels. At Bergdorf Goodman. **Page 215:** Pendants by Cara Croninger for Heaven. Henri Bendel. **Page 216:** M&J Savitt earrings. At Bloomingdale's; Mayor's, Miami. Sandals, Mario Valentino, NY. **Page 217:** *Left:* Earrings, Bonwillum Designs. At Bloomingdale's; Shillito's; Sakowitz. Large bangle by Shashi. At Masseb Brothers, NY. Small bangles, Fred Joaillier, Beverly Hills. Calvin Klein belts (as leashes). Calvin Klein sandals. . . . *Right:* Belt by Elegant. At Henri Bendel; Bullock's. **Page 218:** Belt, Mulberry Company. **Page 219:** Bonwillum Designs earrings. Henri Bendel. Calvin Klein belt. Bloomingdale's; Lou Lattimore; Joseph Magnin. **Page 231:** Bonwillum Designs earrings. Shoes, Martini Osvaldo for Joan and David. **Page 232:** Earrings, Bonwillum Designs. Calvin Klein belt. Terrafirma bracelet. **Page 233:** *Left:* Sandals, Halston for Garolini. . . . *Right:* Bobby Breslau clutch. Geoffrey Beene sandals. **Page 234:** *Left:* Bangles, by Bonwillum Designs. . . . *Right:* Bottega Veneta handbag. Geoffrey Beene shoes. **Page 235:** Gold earrings by Marsha Breslow for A & M Breslow. Calvin Klein belt. Bergdorf Goodman; Neiman-Marcus. Bracelets, Ted Muehling at Artwear. **Page 236:** *Left:* Esther Gallant gold earrings. . . . *Right:* Bonwillum Designs earrings. Pantie stockings this page, Round-The-Clock, at Altman's. Shoes this page, Halston for Garolini. **Page 237:** *Left:* Earrings, Bonwillum Designs. Mulberry Company leather envelope. Sandals, Calvin Klein. . . . *Right:* Silk scarf by Sibylle Charle for Catherine Sugy. Tsutsos leather bag, at Henri Bendel. Sandals, Halston for Garolini. Pantie stockings this page, Round-The-Clock, at Altman's. **Page 238:** Bonwillum Designs hair comb. **Page 239:** All shoes by Joan and David. **Pages 240-241:** Earrings, Bonwillum Designs. Round-The-Clock pantie stockings. Shoes by Calvin Klein. Bag at left, Whiting & Davis.

BALTHUS' NEW WOMEN

(Continued from page 195)

a prodigy in his early twenties is becoming one in his late sixties. Influences from Japan have had a beneficial effect—they probably were introduced by the charming Japanese woman Balthus married a few years ago. His surface effects of flatness and patterned textures are invigorated and given a new mystery by a sinuous, Eastern calligraphy. Black and off-white lines unreel in stately parabolas across the composition, discovering sleek, elongated figures and furnishings. Semi-nude, crouched on the floor, Balthus' new women (no longer girls) peer into mirrors as if into the future. They are calm, self-possessed. They are pregnant. They know the answers to the questions that, in early painting, Balthus' girls tried to formulate. They understand that there are secrets beyond sexuality. There is creation—the painting of a picture, the birth of a child. There is history; there is death.

Balthus' paintings always have had the pathos of losses—loss of faith in the avant-garde, loss of a traditional style, loss of a way of life. In his first masterpieces, you saw something of the wonder in the rituals of lost innocence. In his latest ones, he invokes the miracles of fatality. ▽



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For color brochure & application WEIGHT WATCHERS CAMPS
Dept. V, 183 Madison Ave., N.Y. 10016 or call
In New York 212-889-9500 | Out of town call Toll Free 800-223-5600
staff applicants must write

Operated under license from Weight Watchers International Inc Manhasset N.Y. 11030 Trademark owner

Write

to the camps listed here for further information and catalogs



OVERWEIGHT?

FOUND

NEW SELF IMAGE
NEW CONFIDENCE

Girls 7-16, lose weight having the time of your life! Increased activity, balanced diet & understanding, professional staff build new images, new self-confidence. Succeed in sports, attractiveness & personality. Year 'round counseling helps maintain **weight loss** 4 & 8 week programs, permanent facilities. Accred. ACA.
Dr. Lloyd O. Appleton, Box 202
KINGSMONT Camp
W. Stockbridge, Mass. 01266 413-232-8518
Also: Camp Kingsmont for Overweight Boys

Girls' Camps

CAMP JEANNE D'ARC

Girls 6-17. Happy camp on Adirondack lake. Swiss chalets. Horseback, swim, waterski, canoe, sail. Tennis, arts. Tutoring. 3 & 6 wks. 57th yr. **Mrs. J. V. McIntyre, Box 83H, Scarsdale, NY 10583. (914)472-4041**

LONGACRES RIDING CAMP

Ride twice daily; jump & show: 75 camp owned horses. Informal, flexible program: swimming, sports, art. Brother camp features camp & outdoor sports. Write (state age): Mr. Thomas Kranz, Box 306, East Aurora, NY 14052

ECHO CAMP

A fine traditional camp for 33 years. 90 Girls 6-16 enjoy true & lasting friendships on Raquette Lake in Adirondacks. Water Sports. Skiing. Sailing. Tennis. Riding. Canoe & Backpack trips, the Arts.
Mrs. F. V. Clough, Pleasantville, NY 10570

Kinaiyaa

On a Bay of Lake Champlain in Vt. Girls 6-17.

VERMONT Riding every day—own stables, hunt and cross country courses. Water skiing, sailing, swimming, gymnastics, riflery, tennis, drama. CIT program. Hiking outpost in Stowe. Booklet. 60th yr.

IRELAND 14th season of our special program for older girls. Pony trekking. Dublin Horse Show. Visit Edinburgh, London.

M/M John J. Williams, Milton, VT 05468. 893-7849

Ask Vogue for camp information

Slim-Down Camps

LOSE WEIGHT



CAMP MURRIETA for GIRLS 8 to 21*
will help your daughter lose weight this summer while she learns lifelong weight control skills and enjoys an exciting summer of fun with new friends. Over 30 sport & self-improvement activities. Effective home follow-up program! Medically supervised.
7th YEAR **FREE BROCHURE!** Send Name, Address & Phone:
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8245 Ronson Road, San Diego, CA 92111
(714) 279 7800 Calif. Residents Toll Free: (800) 542-6005
*Special programs for girls 17-21
Camps in San Diego, Wash. State, Ohio, Texas & Wisc.

LOSE WEIGHT

SLIM 'N TRIM DOWN at a Multi-Million Dollar COLLEGE CAMPUS

Enjoy a fun-filled summer of professionally supervised **WEIGHT LOSS, RECREATION, HEALTH and BEAUTY.**

Camps at:
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- **Susquehanna Univ.** — Selinsgrove, Pa
- **Ft. Lewis College** — Durango, Col.
- **Lake Superior State College** — Sault St. Marie, Mich
- **Univ. of North Carolina** — Wilmington, N.C.
- **Whittier College** — Whittier, Calif.

ACA ACCREDITED CAMP

YOUNG LADIES 18-29
Teen Girls 13-17 Separate Program

Camp Camelot

REDUCE and SHAPE UP

Send for brochure – Include age and phone number
N.Y. (516) 374-0785
N.C. (919) 799-7475

Directors: Thelma & Joe Hurwitz
Morton B. Glenn M.D. — Nutrition Consultant
949V Northfield Rd., Woodmere, N.Y. 11598

Girls' Camps

MISHAWAKA FOR GIRLS

Adventure, friendship in Grand Rapids, MN. Fun for 100 girls 8-16, 8-4 wks. Riding, sailing, canoe trips, music, drama. Adj. Brother camp. ACA Accred. **R. V. Peterson, 11982 Tyra Ct., Maryland Hts., MO 63043.**

HILLTOP-WISCONSIN

A girls' camp for gracious country living. Est. 1947. Accred. ACA. Riding, swimming, art, music, dance, dramatics, languages, weaving, creative writing. Ages 9-16. **Mr. & Mrs. H. Fritz, Spring Green, WI 53588**

CAMP WE-HA-KEE

Girls 7-17. Winter, WI. Inter-faith. Land & water sports; tennis, riding, golf, gymnastics. Dance, drama, art. CITs. Tutoring. Res. Dr., nurse. ACA Accred. 3, 4, 7 wks. Ctlg. **Sr. Marie Karen Hawkinson, 1014 N. B'way, Menomonie, WI 54751**

Buff Ledge Milton Vermont

Daily Riding: ring & trail. Equitation, mounted drill, horse shows. Hunt course. Waterfront program stressed: swim team, water skiing, sailing, trips in our own Chris-Craft. Dramatics. Golf, tennis, archery, crafts, riflery, overnight trips. Counselor training. All-inclusive fee. On Lake Champlain. 100 girls 7 to 18. Give Age. Booklet.

Horse Shows | Chris Craft Water Skiing

Mr. & Mrs. M.W.A. Hunt
185 Briarcliff Rd. V
Mt. Carmel, CT 06518

Girls' Camps

CAMP STRAWDERMAN

In Shenandoah Valley. Riding, swimming, camping, hiking, crafts, dramatics, nature study. Indian lore, dancing, music. Girls 6-18. Experienced leaders. Cabins. 8 wks. **Margaret Hoffman, Woodstock, Va. 22664.**

CAMP ILLAHEE

Summer camp for girls in mountains of western North Carolina. Non-competitive atmosphere. Sports; performing arts. Cabins. 2 sessions. Since 1921. Ctlg.: **Dr. Frances Hall, Camp Illahee, Brevard, NC 28712.**

SKYLAND FOR GIRLS

Clyde, NC. nr. Nat'l. Park. Girls 7-15. Tennis, Riding, Trips. Land sports, swimming, arts, drama. Two 4-wk. sessions. Same family direction since 1917. **Ctlg.: Mrs. T. Brown, 18599 Martinique, Houston, TX 77058**

TON-A-WANDAH Hendersonville, N.C.

For Girls 7-16



In Blue Ridge Mts. Prvt. lake. Three age groups. Mature, trained leaders. Tennis, riding, land & water sports. Crafts: art, drama, music. 3, 4, 7 wk. periods. Inclusive fee. For catalog:

B. Morgan Haynes, Jr.
Box 400V, Tryon, North Carolina 28782

Listed in Vogue's Directory are camps, trips and summer schools. Heads of schools like to know the age and grade at present, course or courses preferred. Directors of camps appreciate receiving information on age and desired activities. Should you wish further information, just fill in this coupon.

Camps specializing in music, art, or dramatics
Camps especially geared to the very young
Camps offering remedial reading
Camps tutoring in regular school subjects

Ranch camps — *Farm camps*
Woodcraft camps — *Sailing camps*
Travel camps — *Riding camps*
Language camps — *All-around camps*

Mr.
Mrs. _____
Miss

Street address: _____

Town _____ State _____ Zip _____

Daughter _____ Son _____ Age now _____

Camp (what activities?) _____

_____

Summer School (what subjects?) _____

Location preferred _____

Vogue's School & Camp Bureau
350 Madison Avenue, New York, NY 10017 (212) 692-5262

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Boys' & Girls' Camps

CAMP WINDY WOOD

84 boys & girls, 6 to 12. Relaxed prog. Indiv. attention; small cabin, activity groups. Eng. Riding, aquatics, nature, crafts, tennis, hiking, riflery, archery. Ctlg.: **W. H. Waggoner, P.O.B. 188, Tuxedo, NC 28784**

CAMP CHIMNEY ROCK

60th yr. Chimney Rock, NC. Coed. 7-17. 4-8 wks. Riding, Skiing, Sailing, Swimming Pool, Gym, Archery, Riflery, Art, Music, Guitar, Tennis, Golf, Camperaft. Write **Dir., Box 717V, Stone Mtn., GA 30086**

GWYNN VALLEY

Coed 5-12. Blue Ridge Mts. Creative & non-compet. prog. Sports, arts, riding, nature, prvt. lake. Res. M. D. & R.N. Camper-Couns. ratio: 3:1. ACA accred. Cabins, 2-3 wks. **Dr. & Mrs. H. W. Boyd, Brevard, NC 28712**

POK-O-MOONSHINE—BOYS MacCREADY—GIRLS

Adir'k. lake camps. 74th yr. 6 wks. Ages 7-16 Riding. Waterfront. Trips. Tennis. **Mr. J. W. Swan, Brookfield Center, CT 06805**

For help in choosing a program, please fill in our coupon.

CAMP LAUREL—MAINE

Echo Lake. Indiv. prog. for boys & girls 8-15. Sail, Ski, Scuba. USLTA apprvd. Tennis. Riding. Canoe & Mt. Trips. Theatre, Studio Arts. Non-sect. **Dr. & Mrs. M. H. Archard, 5 Lookout Ave., New Paltz, NY 12561**

PLEASANT BAY CAMP

First coed Salt Water Sailing Camp on Cape Cod. Ages 6-14. Sail, swim. Tennis, archery, gymnastics. Crafts, pottery, nature. Trips, music, drama. Screened cabins. **Mr. J. T. Melcher, Jr., So. Orleans, MA 02662**

THE CAPE COD SEA CAMPS

Co-educational resident camp, ages 7-17.

Activities include sailing, tennis, gymnastics, salt & fresh water swimming, arts & crafts, woodworking, all land sports, riflery, dramatics, and archery. Also separate Day Camp. 57th season. Member ACA. Write: Monomoy-Wono, Box V, Brewster, MA 02631

Boys' & Girls' Camps

CRYSTALAIRE CAMP

Northern Mich. dune country. Coed. 9-15. Outpost camp, farm animals, garden, work projects, waterfront, creative arts. Informal, non-competitive, indiv. prog. ACA Accred. **David V. Reid, Maple City, MI 49664.**

THE COUNTRY SCHOOL-CAMP

5-day, coed residential prog. in self sufficiency living; 30 six-twelve year olds on farmstead surrounded by one of largest Amish settlements. Montessori trained staff. **R. Barker, Rte. 3, Millersburg, OH 44654**

LAKE OF THE WOODS CAMP &

Greenwoods. SW Mich. Sep. boys/girls camps. Full camp prog. Tennis, sports, gymnastics. Ski, ride, sail, etc. Ideal for 1st-timers. 4/8 wks: $660/$1200. 44th yr. ACA. **L. Seeger 1765 Maple, Northfld, IL 60093. 312/256-2444**

LAZY A RANCH

Colorado Rocky Mts. Indiv. prog. Wilderness experiences. Siwashing. Coed. 8-18 yrs. Lodge. Pool. Yoga. Horses. Pack Trips, Ecology. Internat'l. enr'lt. encouraged. 27th yr. **C. V. Arnold, Gold Hill, Boulder, CO 80302**

C BAR T TRAIL RANCH

Sep. 4 wk. progs. for 20 teenage Boys; 20 Girls. Horse for each camper. Horse pack trips thru Colo. Nat'l. Forests. Wilderness camping. Chuckwagon. Gymkhana. Sightseeing. ACA Accr. **Q. V. Felch, Box 158, Idledale, CO 80453**

ULVER

Boys-Girls Ages 9-18

SUMMER ADVENTURES

ON LAKE MAXINKUCKEE

Write: 210 Lake Shore Trail, Culver, Indiana 46511 or call 219/842-3311

CIRCLE F DUDE RANCH CAMP

A fine riding camp for boys & girls 6-16. Private summer ranch camp nr. Lake Wales in hill & lake section of beautiful Florida. Daily riding; land & water sports; tennis, water-skiing, tripping, arts & crafts. 27th season. Write:

Mr. and Mrs. George F. Fischbach
Circle F Dude Ranch, Lake Wales, FL 38853

Travel

STUDENTS ABROAD & USA

Europe-USA. Jr. High, High, Un-Groups. College, Tours, Camping, Art-Music-Dance-Language Study. Summer Ski-Tennis Camp. Africa. Wilderness Trips. 21st yr. **One V Sherman Square, NYC 10023 (212 595-3044)**

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Holidays. Summer in England. Live with a British family. Teenage and college groups. Tours, theatre, social activities. Brochure. Specify group. **Mrs. H. Goldfarb, Dept. V, 200 Pinehurst Ave., NYC 10033. 212-923-2136**

Travel

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Leysin, Switz. Discover new friends & values. Sports, recreation, lang. instruction, sightseeing. Fun & friendship. Boys & girls 8-15. 2, 4 & 6 wks. Est. 1949. ACA. **Hans N. Spengler, 30 Beekman Pl., New York, NY 10022**

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Prairie Trek-boys 13-16, Turquoise Trail-girls 13-16 & Little Outfit-boys 10-13 offer exploring & observing in wilderness areas of N. Mex., Ariz., Utah & Colo., by young naturalists & photographers. Resident archaeologist. Backpacking, native Indian crafts. 49th year. **Thomas M. Billings, Jr., Box 40451G, Indianapolis, IN 46240**

What will your child do this summer?

You may write the directors of these programs, or, if you wish, ask us for further information. We have data on winter schools and colleges, also, if you are interested.

Summer School

Hawaii Holiday

Summer School at Punahou

Coed, grades 9-12. Earn Academic Credit. All basic Liberal Arts Courses. Also learn from Champions:

SURF, SAIL, SCUBA, WATER-SKIING

6 wks., all-inc. from West Coast $1,890.00 plus tax. Write for Brochure, please incl. Tel. Number.

Mary V. Wallace, Registrar. P.O. Box 1656, Kailua-Kona, HI 96740 or Tel. Max Dougherty, Director Mainland Ofc. (213) 332-2174

There are camps in the East, South, Middle West, Southwest, Far West—in the mountains, on lakes and at the seashore. Some are listed in these pages.

Girls' School

Grier



College Prep, Academic Programs. Ind. guidance. Scholarships. Grades 7-12. Creative Arts, Riding, skiing, team sports. 1000 acres. Dances. Est. 1853. 814-684-3000.

Dr. D.G. Grier, Tyrone, Pa. 16686

Foreign Schools

SEA PINES ABROAD

American Preparatory School in the Austrian Alps, Co-educational. Boarding. Grades 9-12 plus PG. Traditional academic standards. Ski lifts galore. Adventurous travel program. For catalog, please write Sea Pines Abroad, A-5324 Faistenau bei Salzburg, Austria.

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Above Lake Geneva, Switzerland

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American college level study and extensive course related travel throughout Europe for high school graduates. College testing and guidance. 2-week European home stay. St. Moritz ski term. A program of The American School in Switzerland, Lugano.

Contact: N. Y. REP. 326 East 69th Street, New York, New York 10021. Tel. (212) 988-5462

The camps, summer schools and trips described here offer limitless possibilities for a delightful, rewarding summer—by the sea, in the mountains, perhaps a wonderful journey. Getting away is only a small part of the wonders offered here—there are years of pleasant memories, fast friendships, valuable insights, exciting new vistas, brilliant discoveries to be made.

Boys' Schools

THE OXFORD ACADEMY

One Student/One Teacher concept. Boys 12-20 of average or superior intelligence with academic deficiencies, or foreign students preparing for American univs. Enter anytime. Est. 1906. **Box V, Westbrook, CT 06498**

Devoted to the individual boy

Restore confidence, arouse aspirations, correct study skills. Faculty-student ratio 1-4. College prep. Special program for dyslexics. Boys 12-19. Enroll now. Sports. Summer School. Est. 1946. Catalog.

David W. Milne, Headmaster
GARLAND
Box 700, Chester, N.J. 07930 201-879-5211

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Tradition of excellence. Accredited SA. College Prep & General. Grades 7-12 & PG. Honor ROTC. Year-round sports. Georgia Summer School. Economical. Racially non-descrim. For cat.:

Write Supt., Box R-702, Gainesville, GA 30501

Winter in Southeast Florida
Fall & Spring in N. Georgia Mtns.

Fishburne Military School

Gr. 7-12 & P.G. A small school in the Southern tradition, preparing boys for a future of success. Limited size yet broad program guarantees a thorough education & full participation for each boy. How-to-Study. Honors courses. Reading dvpt. Sports. Jr. ROTC. Clubs. Band. Summer School. Since 1879. In the Shenandoah Valley. Adm. Dir., Box 988-V Waynesboro, Virginia 22980 703-943-1171

TASIS

THE AMERICAN SCHOOL IN SWITZERLAND

High American academic standards • College preparation with an international dimension in Lugano, Switzerland • Co-ed, grades 7-12, and post graduate year • Excellent faculty and college entrance record • Research trips and vacation travel in Europe • St. Moritz ski term • Sports, lectures, activities •

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Horsemanship

SADDLE RIVER

Girls 7-18. Ride twice daily. Professional instruction. Also Tennis, Swimming, Crafts. Licensed & Accredited AHSA riding establishment. 27 yrs. exp. Brochure. **Mrs. Henry Hulick, Nelson Road, Sterling, Mass. 01545**

HIGH HAMPTON

School of Equitation. For girls 10-16 who love horses. With or without parents. Chaperons. Eight one-week sessions starting June 4. Also tennis, swimming, boating, golf. Brochure. **High Hampton Inn & Country Club, 350 Hampton Road. Cashiers, NC 28717. Ph. (704) 743-2411**

BRENTWOOD CAMP

ANGELICA, NY 14709 • GIRLS 9-16

A SUMMER OF FUN WITH HORSES
HUNTERS • EQUITATION • JUMPERS

Ride twice a day—Morning & Afternoon • Indoor Arena • Beautiful Trails • Relaxed Atmosphere • Swimming • Dramatics • Tennis • Arts & Crafts. 32nd Yr.

BROCHURE: VIRGINIA D. POTTER
Box 367, Wellsville, NY 14895
716-593-5784

Boys' Camps

FOREST LAKE CAMP

One of the oldest & finest Adirondack camps. Tennis, sailing, riding, riflery, archery, swimming. Astronomy, rockets. Boys 8-16, 3 wks. $495; 6 wks. $990. Bklt. **P.V. Confer, 27 Baltimore Ave., Massapequa, NY 11758.**

CAMP PINNACLE

51st yr. Hendersonville, N.C. Blue Ridge Mountains. Boys 8-15 incl. All sports—riding, riflery, canoeing, archery, baseball, tennis; backpacking. Overnight & Special trips. Ctlg.: **Van C. Kussrow, 2650 First Federal Bldg., Miami, FL 33131**

CAMP PACIFIC

for boys 7-17. On the ocean 35 miles North of San Diego. Founded 1943. Surfing, water skiing, sailing, canoeing, Olympic pool. Varied land sports. Also academic courses. Enrollment 6 or 3 weeks, June 25—Aug. 5. ACA Accredited. Catalog:
Camp Pacific, Box V,
Carlsbad, CA 92008. Phone 714-729-2385.

Coeducational Schools

JUDSON-ARIZONA
BOARDING·COLLEGE PREP·COED



Prep & Gen'l courses. Gr. 1-12 Small classes. Dev. Reading, Rem. Math. Activities, Travel, ALL SPORTS. Riding, Soccer Tennis. Informal. Healthful Western life. Est. 1928. BROCHURE. Henry V. Wick, Director, Judson School, Box 1569, Scottsdale, Az. 85252 (602)948-7731. TELEX: 669440

Pine Crest School
Fort Lauderdale, Florida

Fully accred. SA, college prep. Boarding, grades 7-12. Honors, Advanced Placement courses. Major sports, chorus, band, drama, fine arts. Modern air-conditioned facilities. Coeducational.

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Fort Lauderdale, Florida 33334

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Learn about yourself by living with others. Dynamic, creative & supportive community. 150 coed, gr. 9-12. College prep & gen'l. Art, music, Western outdoor recreation. **Box CC, Wasatch Academy, Mt. Pleasant, Utah 84647**

WASATCH

ULVER MOTIVATES ULVER

College prep in ideal atmosphere. Faculty incldg noted authors. Broad athletic program. 1500 acre lakefront campus. World famous Black Horse Troop. Grds: Boys 8-12; Girls 9-12 Summer Prgm: Boys-Girls Ages 9-18. Culver Military Acad., 210 Pershing Trail, Culver, IN 46511 219/842-3311

WAYLAND

One of America's great prep schools for more than 100 years emphasizes academic excellence & worthwhile values. Accelerated programs, award-winning science facilities. Athletics include the Midwest tennis center. Coed. Grades 8-12. Non-discriminatory.

Write: D. Lynn Redmond, WAYLAND, Box 63 Beaver Dam, Wis. 53916 Tel: 414-885-3373

4 to 1 Student/Teacher Ratio

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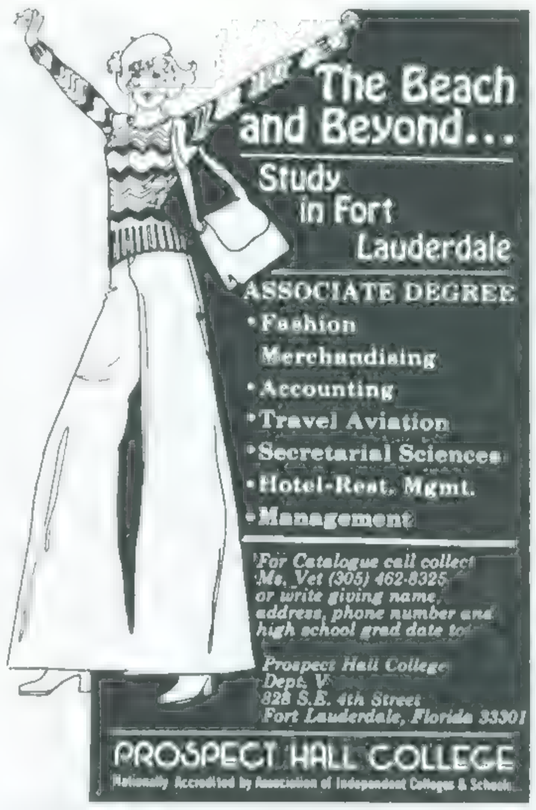
Cosmetology

COSMETOLOGY SCHOOLS OF CANADA



Professional Training. Cosmetology/Esthetics. Vancouver & Edmonton. Write: 507, 10065 Jasper Ave., Edmonton, Alta., Canada T5J3B1

Business College



Choosing the right school for your children or yourself is one of the most crucial decisions of life. The rewards are rich beyond measure.

As a reader of Vogue, you may expect to find contemporary and reliable information about academic, vocational and professional training in the listings of Vogue's School Directory. For further data, write us.

Mr.
Mrs. _____
Miss

Address _____

Inquiring for myself _____

for Another _____

Age now _____ Grade in school September, 1978 _____

Present school _____

Proposed entrance date _____

Particular academic interest _____

_____

or Professional interest _____

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Vogue's School Bureau

350 Madison Avenue, New York, New York 10017.

Home Study

DRESSMAKING TRAINING

Latest factory short-cuts, time-saving tips for old timers and beginners. Free booklet describes home study program. **Lifetime Career Schools, Dept. C-666, 2251 Barry Ave., Los Angeles, Ca. 90064.**

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155 East 56th St., New York 10022

Please send me (no obligation) Catalog C27

name _____
address _____
city _____ *state* _____ *zip* _____

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Train for rewarding jobs with travel agencies, hotels, inns, airlines, resorts. Accred. Member NATTS. 41st yr Coed. 12-28 wk. classes. Placement help. Student Loan Progm. 1030 Nicollet, Rm. 20, Minneapolis, MN 55403

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Retailing

Tobé Coburn

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The Fashion Institute of Design & Merchandising
Centered in a progressive fashion market
Professional instruction • Free placement
write. 818W.7th • Los Angeles, Ca. 90017
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(800) 421-0127

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Apparel design, interior design, display, buying & merchandising, fashion coordination. Paid training with leading retailers. Seminar in Paris. Coed, Veterans, Foreign Students, Degree.

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(212) 752-1530 VO2

atlanta school of fashion and design

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For a rewarding career in Interior Design Interior Decorating, you may also prepare at Atlanta School of Interior Design. Write for Cat V. Give name address age phone number graduation date.

1627 Peachtree Street, N.E.
Atlanta Ga 30309
404 874-5201

STUDY FASHION AND INTERIOR DESIGN IN SWITZERLAND OR ATLANTA . . . OR BOTH

Modern courses in clothing design, advertising, marketing, fashion illustration, interior design plus full calendar of social and cultural activities. 1-2 year courses begin Mar., Sept., Jan., Summer. Cat.: **The American College, 5801 Peachtree-Dunwoody Rd., Atlanta, GA 30342. 404-256-1984. Give name, age, educ., parents' names, address, tel.**

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7 Eaton Gate, LONDON, SW1

It's here . . . VOGUE's School Directory section for you. The Woman Who Wants to Know. These schools invite your particular attention and consideration . . . for exploring or honing your own talents . . . for finding an outlet for your intensely personal creativity . . . for adding a new dimension to your life.
VOGUE stands for excellence. Not only in fashion, but as an arbiter of the finest that is available in travel, the arts, entertainment . . . and education. And VOGUE readers, with their affluent lifestyles and tastes for quality and individuality, have learned to rely on VOGUE's School and College Directory to provide them with comprehensive and up-to-date information about academic, vocational and professional training.

Fine & Applied Arts

fashion careers
Fashion Merchandising • Interior Design • Dress Design • Fashion Illustration • Photography
Professional 1 & 2 yr. courses.
Ray-Vogue Schools
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Phone: (312) 787-5117
No connection with Vogue Magazine.

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BID DEGREE
write: Box V.
2225 R Street N.W.
Washington, D.C. 20008

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"The Dynamic Approach to Designing" Fashion Workshop Method: Designing Course with graduation certificate in 9 months. Individual Guidance. Day-Eve-Sat. Co-ed. Placement Service. Foreign Students. Est. 1931. NATTS Accredited. Free Aptitude Analysis.
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AMERICAN STYLE: INFORMATION ON THE DESIGNER COLLECTIONS

STEPHEN BURROWS FOR PAT TENNANT: Page 170: *left from top to bottom:* Silk blouse (Choniman); raw silk culotte (Braghenti). Each, $110. Henri Bendel; L.H. Rogers, Salem, MA; Gazebo, Narberth, PA; Ann Lavigne European Fashions, St. Louis, MO. . . . Rayon matte jersey dress (Jasco), $250. Henri Bendel; Trevi, Pittsburgh; Elza's, Charleston, SC; I. Magnin. Shoes by Calvin Klein. . . . Rayon georgette halter top and matching pant, $220. Henri Bendel; L.H. Rogers, Salem, MA; Nan Duskin; Chuck Jones & Jack Parker, Palm Beach; Claire Pearone; Giorgio. Shoe Biz sandals. . . . Wool jersey jogging suit (Jasco), $300; silk blouse (Choniman), $200. Henri Bendel; Lou Lattimore; Sakowitz; I. Magnin. Calvin Klein shoes. . . . *Center:* Silk dress (Mantero), $230. Henri Bendel; L.H. Rogers, Salem, MA; Neiman-Marcus; Giorgio. Sandals, Shoe Biz. . . . *Right:* Rayon matte jersey dress (Jasco), $230. Bonwit Teller; Ruth Shaw, Baltimore; Famous-Barr; Lou Lattimore; I. Magnin; Giorgio. Shoe Biz sandals. **Page 171:** Raw silk top (Braghenti), $70; cotton shorts (Solbiati Sasil), $60. Lord & Taylor; Lion's Eye, Fort Worth; Sakowitz; Country Club Fashions. Hat and socks, by Stephen Burrows. All jewelry, Bonwillum Designs for Stephen Burrows. All turnouts available in March.

CALVIN KLEIN: Page 174: *Left:* Wool gabardine wrap coat, $250; silk crêpe de Chine blouse, $98; Belgian linen pants (Hamilton Adams), $70. Saks Fifth Avenue, NY; Dayton's. . . . *Center, from top to bottom:* Silk crêpe de Chine wrap dress (Bianchini), $300. Lord & Taylor; Saks-Jandel; L.S. Ayres; Sakowitz; Frost Bros.; Bullock's Wilshire; Nordstrom. . . . Silk mousseline turnout (Braghenti). Top, $90; skirt, $180. Bloomingdale's; Kaufmann's; Swanson's on the Plaza; Famous-Barr; Eaton's. . . . Belgian linen jacket (Hamilton Adams), $140; silk crêpe de Chine dress (Pomezia), $230. Mid-Feb., Saks Fifth Avenue, NY; Higbee's; Dayton's; Stix, Baer & Fuller; I. Magnin. . . . Linen jacket (Solbiati Sasil), $170; raw silk shirt (Y. Nishida), $50; silk crêpe de Chine skirt, available mid-Feb. (Pomezia), $160. Altman's; Lazarus; Swanson's on the Plaza; May D&F; Meier & Frank; Liberty House, Hawaii. . . . *Right:* Chambray linen jacket (Solbiati Sasil), $160; silk charmeuse wrap blouse available mid-Feb. (Y. Nishida), $140; wool/polyester flannel pant (Kenneth Berman), $86. Lord & Taylor; Hudson's; Woolf Brothers; Stix, Baer & Fuller; Balliet's; Frost Bros.; I. Magnin. **Page 175:** *Left:* Cotton knit sweater, $64; silk crêpe de Chine skirt (Pomezia), $200. Mid-Feb., Bergdorf Goodman; Jordan Marsh, Boston; Maison Blanche; Hudson's; Marshall Field; Bullock's; Meier & Frank; Eaton's. Cuff, DeChino and DeChino. . . . *Right:* Calvin Klein for Beged-Or suède blouse, $340. Bergdorf Goodman; Swanson's on the Plaza; Diamonds, Joseph Magnin. Silk charmeuse pant (Y. Nishida), $170. Altman's; Woodward & Lothrop; Joseph Magnin; Frederick & Nelson.

GEOFFREY BEENE: Page 178: Silk crêpe de Chine pyjama (TJSS fabric), $880. Bergdorf Goodman; Nan Duskin; Stanley Korshak; Dayton's; Neusteters. Necklace by Sherry DeLeon for Geoffrey Beene. Sandals, Geoffrey Beene. At I. Miller; Neiman-Marcus; I. Magnin. **Page 179:** *Left:* Silk/wool blend wrap dress (Marcel Blanc), $396. Lord & Taylor; Nan Duskin; Hutzler's; Saks-Jandel; Montaldo's; Stanley Korshak; Dayton's; Balliet's; Frost Bros. Julianelli sandals. . . . *Center, from top to bottom:* Silk crêpe de Chine chemise dress (Taroni), $840. Wool/silk sweater coat (Menta Giuseppe), $450. March, Bergdorf Goodman; Nan Duskin; Stanley Korshak; Dayton's; Neusteters. Geoffrey Beene sandals. Delman at Bergdorf Goodman. . . . Wool gabardine suit (Tessel Union); silk blouse (Valdine), $850. Late Feb., Altman's; Nan Duskin; Maison Blanche; Hudson's; Stanley Korshak; Dayton's; Sakowitz. . . . India silk jacket; silk crêpe de Chine blouse (Taroni); silk gauze skirt (Valdine), $995. March, Saks Fifth Avenue; Nan Duskin; Saks-Jandel; Montaldo's; Stanley Korshak; Dayton's; Harzfeld's; Balliet's; Sakowitz; Frost Bros. Geoffrey Beene sandals. . . . Silk jacquard dress (Gandini), $2,380. Late Feb., Martha; Nan Duskin; Dayton's; Frost Bros. Sandals, Geoffrey Beene. . . . *Right:* Wool/silk jacket and skirt (Menta Giuseppe), $730. Bergdorf Goodman; Nan Duskin; Hudson's; Stanley Korshak; Dayton's. Geoffrey Beene sandals. Delman at Bergdorf Goodman. All jewelry by Geoffrey Beene.

JOHN ANTHONY: Page 182: *Left:* Silk georgette pants and jacket (Lafitte) with satin chiffon camisole (Corisia/Pomezia silk). $790. March, Elizabeth Arden Salons; Nan Duskin; Claire Pearone; Stanley Korshak; Woolf Brothers; Bullock's Wilshire. Geoffrey Beene sandals. . . . *Right:* Silk georgette turnout (Lafitte), $680. March, Bergdorf Goodman; Woodward & Lothrop; Higbee's; Stanley Korshak. Sandals by Geoffrey Beene. **Page 183:** *Left, from top to bottom:* Silk marquisette top (Y. Nishida) and satin chiffon dirndl (Corisia/Pomezia silk), $660. March, Saks Fifth Avenue; Saks-Jandel; Montaldo's; Hudson's. Calvin Klein shoes. . . . Turnout in wool challis (Anglo fabric), $300. March, Bergdorf Goodman; Nan Duskin; Stanley Korshak; L. S. Ayres; Balliet's; Bullock's Wilshire. Shoes by John Anthony. . . . Satin chiffon top and pants (Corisia/Pomezia silk), $560. March, Bonwit Teller; Nan Duskin; Claire Pearone. John Anthony shoes. . . . Polyester georgette blouse (Stern & Stern); wool challis skirt (Anglo); Dacron/rayon coat (Anton Knits), $620 for turnout. March, Lord & Taylor; Woodward & Lothrop; Stanley Korshak; Woolf Brothers; Frost Bros. Julianelli sandals. . . . *Right:* Satin chiffon blouse and skirt (Corisia/Pomezia silk), $630. March, Saks Fifth Avenue; Stanley Korshak; Harzfeld's; Neiman-Marcus; Bullock's Wilshire; Frederick & Nelson. Sandals, Julianelli. **All prices approximate.**

BEAUTY DETAILS: Pages 170-171: Hair, Alice for Xavier, New York; makeup, Joey Mills and Sandra Linter. **Pages 174-175:** hair, Garren at The Plaza and Raul of Leslie Blanchard; makeup, Sandra Linter. **Pages 178-179:** hair, Garren at The Plaza and Raul of Leslie Blanchard; makeup, Sandra Linter and Vincent Nasso. **Pages 182-183:** hair, Alice for Xavier, New York; makeup, Joey Mills, Wendy Whitelaw and Sandra Linter.

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GOOD ALIGNMENT: BODY

(Continued from page 225)

The key to correct shoulder placement is the knob at the top of the arm bone. This point should not droop forward of the clavicle, or collarbone, resulting in a slouch. Naja's advice: Pull *down* and *back* on the shoulders, shoulder blades, and clavicles so that the tops of your arm bones complete the backward line of the collarbones. "Some people are so out of condition that they have to exaggerate pressing down so they feel those muscles," Naja says. "They have to feel as if they have a one-hundred-pound suitcase in each hand."

When your shoulders are placed, you should feel a firmness in the back, under the arms, and in the breast area. It may even feel tense until the unused muscles become toned. But even after the posture becomes automatic, you should feel some sensation in those muscles when relaxed.

There are several common incorrect positions for the head: the chin tucked down and back in a "shy" look; the chin tilted up; or the chin jutting forward, creating an arch in the back of the neck. "Stretching the chin muscles in these incorrect positions contributes to chin sag," Naja says.

To hold the head properly erect, straighten up your neck along an imaginary vertical from the shoulder-blade vertebrae to the head. Your chin should feel relaxed, with no strain in any direction. It is helpful to keep your eyes focused straight ahead because the chin tends to follow the direction of the eyes.

The new positions will eventually feel more comfortable than the old ones. That takes work. If you practice only once a week or even only once a day, these positions will continue to feel strange, Naja cautions. You need to be constantly aware of how your body should be placed and to practice placing it. Eventually, correct posture will become so automatic that you will be exercising previously under-used muscles in performing everyday movements.

"Try to find some consistent time or activity in your life—riding elevators, waiting for a bus, washing dishes—when you can practice placing parts of your body," Naja advises. "You can easily do it unnoticed. In fact, a correct position, such as a vertical spine, looks better and is less noticeable than a hunched back.

"I also suggest working on one step each day of the week. On Monday, concentrate on placing the feet; on Tuesday, add the vertical leg posture; and so on. Then the following Monday go back to really thinking about your feet. Over a period of several weeks, you'll be surprised at the good body habits you've developed." ▽

"THE PILL"

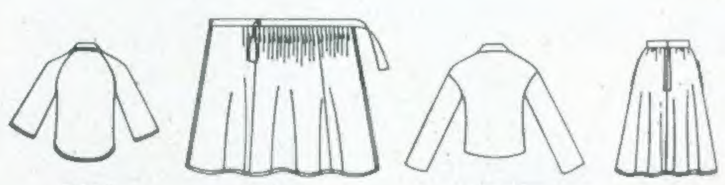
(Continued from page 229)

a seventeen-thousand-woman study by the Oxford/Family Planning Association—found death rates higher in Pill-users than in nonusers, with the extra deaths resulting from circulatory diseases. *The Lancet,* a medical journal, drew up some guidelines and recommendations:

- Using The Pill is riskier if you have high blood pressure, diabetes, or high blood-cholesterol levels; if you smoke, or if you are overweight. With more than one of these factors, you would be wise to consider other forms of contraception.
- In the absence of circulatory risk factors, women under thirty need not stop using The Pill but should stop smoking, suggested Dr. E. V. Kuenssberg, president of the Royal College of General Practitioners, and Dr. John Dewhurst, president of the Royal College of Obstetricians and Gynecologists.
- Circulatory hazards increase greatly with age in Pill-users. Doctors suggest an "age of reconsideration" around thirty to thirty-five, if you have been taking The Pill for several years. Some women over thirty should consider stopping The Pill, especially if they have used it for five years or more and, in addition, are smokers.
- Women thirty-five to fifty who have used The Pill for extended periods should consider other forms of contraception. ▽

VOGUE PATTERNS

(Other views, yardages, details; pages 240-241)



Short pullover and wrap skirt. For sizes 8-16. For size 10. Top, Vogue Pattern 9710. 1¾ yards, 44/45″ fabric. $3.50. Skirt, Vogue Pattern 9804. 1¾ yards, 44/45″ fabric. $3.50. **Wrap top and dirndl.** For sizes 8-16. For size 10. Top, Very Easy Vogue Pattern 7014. 2½ yards, 36″ wide fabric. $4. Skirt, Very Easy Vogue Pattern 9929. 2¼ yards, 36″ fabric. $4.50

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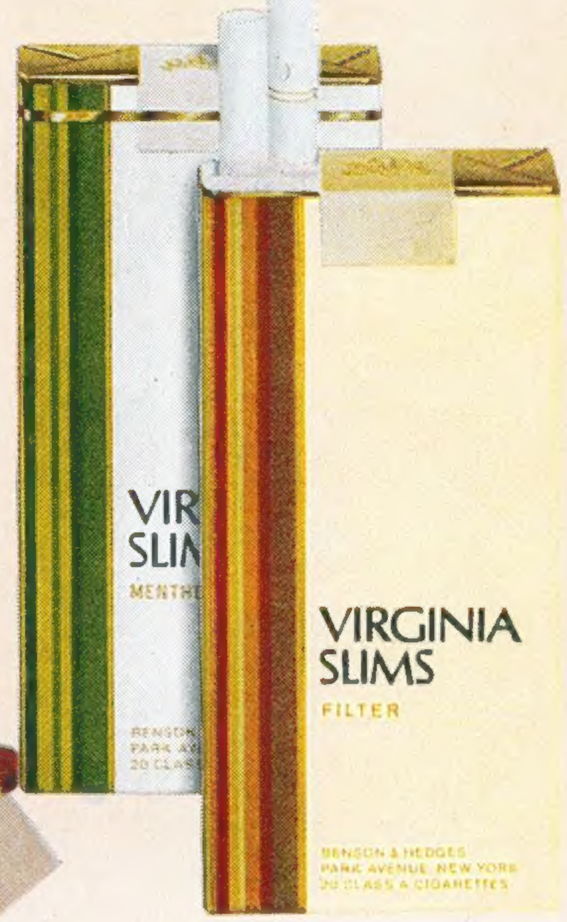
In 1904, Julie Kelly of the famous dance team of Kelly and Kelly lit up a cigarette in the wings of the Palace Theater in Atlantic City, New Jersey. 30 seconds later Kelly and Kelly became Kelly and Schwartz.



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